

ANTIQUARIAN REMAINS

AT

SOPÂRÂ AND PADAṆA.

BEING AN ACCOUNT

OF THE

BUDDHIST STÛPA AND AṢOKA EDICT

RECENTLY DISCOVERED AT SOPÂRÂ,

AND OF

OTHER ANTIQUITIES IN THE NEIGHBOURHOOD.

WITH TWENTY-ONE PLATES AND A FRONTISPIECE.

BY

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PREFACE.

THE BUDDHIST RELICS found last April in Sopârâ have excited much interest in Europe and Ceylon, as well as in Bombay and in other parts of India. I have therefore determined to print in a separate form the paper on the Relics which was read at a meeting of the Bombay Asiatic Society on May 26, 1882.

As evidence of the value attached to these Relics, I may mention that a Bombay merchant offered Rs. 2,000 for one of the images of Buddha, and that the Buddhist High Priest of Ceylon having petitioned Government that a small portion of the bowl of the world-honoured Gautama might be given to him to deposit in the monastery at Adam's Peak, acknowledged the receipt in the following terms :—

"TO PANDIT BHAGAWANLAL INDRAJI,
" Bombay.

"ESTEEMED AND LEARNED SIR,—I take my earliest opportunity to thank you personally for your despatch of the, to us, precious and sacred Relics of the Tathagata, which the Government of Bombay have been graciously pleased to confide to my keeping in trust for the whole body of Sinhalese Buddhists. It would have been more consonant with our wishes if His Excellency the Governor of Bombay had arranged to have a special delegation from Ceylon officially receive them at Bombay, and bring them here, as it was our intention to make the day of their arrival a special festival, and to convey them from the ship to my Temple under escort. But, however, it would be ingratitude in me, who have been so blessed by the Government of Bombay in the gift of the sacred Relic, to do aught but express to you personally, as well as to all others who have in any way contributed towards the benefaction we Sinhalese Buddhists have received in the present instance, my and their deepest most sincere thanks, and to wish you, under the protection of the Three Gems, happiness here and always.

"The Relic is to be first exposed to public view at Widyodaya College, on Thursday, the 26th instant; and we have hopes that His Excellency the Governor of Ceylon will honor us with his presence on that occasion.

"I shall impatiently await the receipt of your pamphlet upon the subject of the Sopârâ Stûpa and Relics, and with your permission will communicate to you any additional information to be extracted from our historical religious books that may chance to have escaped your notice during the compilation.

"With renewed thanks,

"I am, learned Sir and Friend,

"Faithfully yours,

"H. SUMAÑGALA,

"High Priest, Adam's Peak, &c.

"*Widyodaya College, Colombo, 17th October* 1882."

Besides the stûpa, this paper describes the fragment of the Eighth Edict of Aṣoka which was found in Sopârâ at the time the stûpa was opened. It also gives an account of the curious symbols and inscriptions which are carved on the top of Padaṇa Hill, in Sâlsette, about twenty miles south of Sopârâ. The chief of these Padaṇa remains belong to about the same age as the Sopârâ stûpa, and are connected with it by the old Buddhist story of Pûrna, the merchant, and apostle of Sopârâ.

The Frontispiece is taken from Scene 32, Ajanta Cave XVII., as it shows the begging bowl of Gautama. This painting illustrates the following story from the Mahâvastuavadâna of Nepâla :—

When, after he had attained to perfect knowledge, Gautama went to Kapilavastu, his wife, Yaṣo-dharâ, richly dressed and ornamented, sent some sweetmeats to Gautama by their son Ráhula, and told him that so long as he stayed in Kápilavastu she would send him a daily supply of food. Gautama refused her offer, observing that in the same way she had enticed him in a former birth, the Ṣringi Riṣi Játaka, the story of which he then proceeds to narrate.

BHAGVÂNLÂL INDRAJI.

Kalbadevi, Bombay, 7th November 1882.

ANTIQUARIAN REMAINS

AT

SOPÂRÂ AND PADAṆA.

This paper treats of two groups of antiquarian remains. One of these groups was found in and near the ancient city of Sopârâ, about five miles north of Bassein and thirty-seven miles north of Bombay. The other group belongs to Padaṇa Hill, a great block of trap in Sâlsette, about fifteen miles north of Bombay.

In December 1881, I received from Mr. James M. Campbell, Compiler of the *Bombay Gazetteer*, some notes on remains at Sopârâ, and a rough sketch of a mound locally known as Buruda Râjâchâ Killâ, that is, the Fort of the Basket-Making King. These notes and the sketch had been obtained through the kindness of Mr. W. B. Mulock, the Collector of Thâna, whose exertions, during the past year, have brought to light a large number of inscribed Silhâra land grant stones and other early Hindu remains.

Finding from the rough sketch that the Buruda Râjâ's fort was much like a stûpa, the desire overtook me of seeing Sopârâ, a name which, under slightly varying forms, occurs in the Nâsik, Junnar, Kârle, and Nânâghât inscriptions, but about which nothing has yet been written. On the seventh of February I went with Mr. Campbell to Sopârâ. We found three short inscriptions from a small hill to the south-west of the town known as Vakâlâ or Brahmâ Tekdi, saw several other remains, and satisfied ourselves that the Buruda King's fort was a stûpa, and that Sopârâ was rich in objects of antiquarian interest. At our first hurried visit of one day we had not time to open the stûpa or to make a detailed search. We therefore returned to Sopârâ during the Easter holidays (April 7—10) to make further inquiries and with the special object of opening the stûpa. During the four days we stayed at Sopârâ we opened the stûpa and made a careful search for ancient remains.

Sopârâ is a large village in the Bassein sub-division of the Thâna district. It lies about thirty-seven miles north of Bombay, and three

[1] I am indebted to Mr. Ratirâm Durgârâm, B.A., for much help in preparing this paper for the press.

and a half miles south-west of the Virâr station on the Baroda railway. It appears as a holy city in Buddhist, Brâhmanical, and Jain books, and as a wealthy city and emporium in Aparânta or the Konkaṇa from B. C. 250 to about A.D. 1500. About the middle of the third century before Christ, Aṣoka sent to Aparânta one of his missionaries, Dhammarakhita (Sk. Dharmarakshita) the Yona or Yavana, that is the Greek or Baktrian. This missionary is said to have preached the Buddhist faith to 70,000 hearers, of whom a thousand men and more than a thousand women, all of them Kshatriyas, entered the priesthood.[1] Aparánta included, I believe, all the coast country from Navsâri to Gokarṇa. It was bounded on the west by the sea and on the east generally by the Sahyâdris, though perhaps at times it included a little of the Deccan.[2] Of all this coast Sopârâ was the capital.[3] It was the chief city as early as the time of Aṣoka, as in it were engraved his rock edicts, a fragment of which was found in April 1882, and will hereafter be noticed in detail. I believe Dhammarakhita made Sopârâ the centre of his missionary efforts, and that it was from Sopârâ that Buddhism spread over Western India.[4] It is worthy of note that Dhammarakhita was a Yona or Yavana; and Aṣoka's choice of him as missionary to Aparânta seems to show that there was at that time a Yavana element in the population of the western coast. In Aṣoka's time there was a Yavana ruler in Surâshtra or Kâthiâwâr, with which Aparânta was closely connected by sea.[5] And in the first century after Christ the Junnar and Kârle

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[1] Turnour's Mahâwanso, 71, 73. The text runs:—

'Tathâparântakân Yonân Dhammarakhitanâmakân.

* * * * *

Gantvâparântakân Thero Yonako Dhammarakhito.
Aggikhandhopaman Suttan Kathetva Janamajjhago.
So Sattati Sahassân'.Pâne Tattha Samâgate.
Dhammâmata Mapayisi Dhammâdhammesu Kowido.
Purisânaṇ Sahassancha Itthiyocha Tatodhikâ.
Khattiyânaṇ Kulâyewa Nikkhamitwâna Pabbajun.'

[2] Indian Antiquary, VII. 259.

[3] The explanation of the word Aparânta in the Yâdava Kosha, अपरान्तास्तु पाश्चात्यास्ते च शूर्पारकादयः seems to show that Ṣurparaka was the chief place in Aparânta. Mallinâtha's commentary on verse 53, Raghuvaṃṣa, Canto iv.

[4] It is curious to find the French friar Jordanus, 1500 years later (A. D. 1320) writing of 'Supera' as an important Christian missionary centre. Yule's Mirabilia V. Mr. J. M. Campbell.

[5] Indian Antiquary, VII. 257.

cave inscriptions record gifts by Yavanas who had Indian names and were apparently settled in India.[1]

Like several other places Sopârâ is honoured in Buddhist books as the birth-place of Gautama Buddha in one of his previous births, and as having been visited by Gautama during his last and greatest appearance on earth. Buddhist writers say that in one of his former births Gautama Buddha was Bodhisat Suppâraka,[2] and that at the request of Punna (Sk. Pûrṇa), the son of a slave girl who had risen to be one of the chief merchants of Sopârâ (Sûrpâraka), Gautama came to Sopârâ and had a temple built there in his honour. In the neighbourhood of Sopârâ he converted to Buddhism a Brâhmanical sage named Vakkalî, who lived on the Musalaka hill, and five hundred widows, to whom he gave his nails and some of his hair as relics, over which they built a stûpa, which was called the Widows' Stûpa or the Vakula Stûpa. While at Sopârâ Gautama also converted to his faith two powerful Nâga kings, Krishna[3] and Gautama, who lived in the sea and harassed Sopârâ.[4]

Brâhmanical writings also speak of Ṣûrpâraka as a holy place. The Mahâbhârata mentions that while visiting various places on the western coast, Arjuna, the third of the Pândava brothers, came to the very holy Ṣûrpâraka.[5] From there, crossing a little inlet of the sea, he reached a famous forest where in times of yore the gods had performed austerities and pious kings had offered sacrifices. There he saw the altar of Richika's son, the foremost of bowmen, surrounded by crowds of ascetics, and worthy of worship by the pious. He saw the holy and pleasant shrines of Vasu, of the Marudgaṇas, of Ashvin, Vaivasvat, Âditya, Kubera, Indra, Vishṇu, Savitṛi, Vibhu, Bhava,

[1] Archæological Survey of Western India, No. X., 32, 43, 55.

[2] Hardy's Manual of Buddhism, 13. The Mahâwanso calls it Suppârakapaṭṭanaṃ where Vijaya (B. C. 540?) landed. (Turnour, 46.)

[3] The Kanheri or Krishnagiri Hill, with the celebrated Buddhist caves, fifteen miles south-east of Sopârâ, perhaps takes its name from this Nâga king Krishṅa.

[4] Legend of Pûrna in Burnouf's Introduction a l'Histoire du Buddhisme Indien, 235—274. I should not here fail to record my obligations to Dr. DaCunha and Mr. Campbell for explaining to me the French original.

[5] Mahâbhârata (Bom. Ed.) Vanaparva, Chap. CXVIII. The Calcutta Edition has Surppâraka. The Harivamṣa, (Chap. 39, verse 28, and Chap. 40, verse 39,) calls it Surppâraka, 500 bows (3,000 feet) broad and 500 arrows (1,500 feet) high, the height being, I believe, in consonance with the idea of Sanskṛit poets that the palaces of large cities touched, nay, supported the sky.

Chandra, Divâkara, Varuṇa, the Sâdhyagaṇas, Dhâtṛi, the Pitṛis, Rudra with Ganas, Sarasvatî, Siddhagaṇa, and other holy gods. He gave clothes and jewels to Brâhmanas, returned to Ṣûrpâraka, and from Ṣûrpâraka went with his brothers by sea to the famous Prabhâsa, or Somnâtha Pattana in South Kâthiâwâr. I have no doubt this Ṣûrpâraka is Sopârâ. The fact that it is reckoned among the holy places on the western coast, and that Arjuna, coming from the south, is said to have gone from Ṣûrpâraka to Prabhâsa, prove to my mind that the ancient Ṣûrpâraka is the present Sopârâ.[1]

Jain writers also mention Sopârâ. Their mythical king Ṣrîpâla married Tilakasundari, the daughter of king Mahasena of Sopârakanagari.'[2] The well-known Jain priest and writer Jinaprabhasûri, who flourished in the beginning of the fourteenth century, and compiled his work from old stories and personal observation, mentions Sopâraka as one of the eighty-four holy places of the Jains. He notices that during the lifetime of that saint it had an image of Ṛishabhadeva, the first mythical Tirthaṇkara.[3] Of the eighty-four Jain sects or *gachchhas*, one is called Ṣorpâraka *gachchha*, or the sect which originated in Sopârâ.[4]

Western India cave inscriptions contain six references to Sopârâ. A Kârle inscription of the beginning of the first century after Christ records a gift of money to make a pillar by Sâtimita, son of Nandâ and nephew and disciple of the reverend Dhamutariya from Sopâ-

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[1] Though I have no hesitation in identifying Sopârâ with Sûrpâraka, I do not quite see what place of Brâhmanical celebrity near Sopârâ is situated in a forest, reached from Sopârâ by crossing a small arm of the sea, and has an altar of Jamadagni and shrines of Brâhmanical gods and sacred bathing places, *tîrthas*. The legend of Purṇa mentions a place apparently near Sopârâ where five hundred Brâhmanical Ṛishis lived whom Buddha converted to his faith.—(Burnouf's Introduction a l'Histoire du Buddhisme Indien, 265.) Perhaps this may be the place mentioned in the great epic as situated somewhere in the Kanheri forest, a tract which still requires to be carefully explored.

[2] Srîpâlacharita, Chap. III. The Jains still regard Sopârâ as holy, and not a few visit it as a place of pilgrimage. Some broken carved stones in Sonârbhât, about 200 yards south of the Ráma Kunda (see below p. 281) mark the site of one of the old Jain temples.

[3] The text is सोपारके जीवन्तस्वामि ऋषभदेवप्रतिमा.

[4] List of 84 Jain *gachchhas* or sects.

raka.[1] Ushavadâta, the son-in-law of the Kshatrapa Nahapâna, records in a Nâsik cave inscription, in the beginning of the first century after Christ, the gift of a rest-house with four doors and four verandahs, and an almshouse in Ṣorpâraga. The same inscription mentions another gift of 32,000 cocoa palms in Nânagola village to the mendicants of the Charaka order who lived in Râmatîrtha in Ṣorpâraga.[2] About the same time a Nânâghât inscription records the excavation of a cistern by one Govindadâsa of Sopâraya.[3] A little later, about the middle of the first century after Christ, inscription XII., in a cistern recess marked No. VII. in the Kanheri caves, records the gift of a cistern by the worshipper Samika, a merchant of Sopâraka; and, about the end of the second century, inscription V. in Kanheri Cave III. records the gift of something in the district or *âhâra* of Sopâraka. This ends the list of early Indian references to Sopârâ.

Among foreign references the earliest and the most important is its identification with the Ophir of Solomon, made by Benfey and Reinaud. The point has been ably discussed by these and other scholars. I need only remark that the antiquarian remains found at Sopârâ strengthen the identification of Benfey and Reinaud.[4] The Greek geographer Ptolemy, about the middle of the second century after Christ, has, among the Ariake ports, a Supara between Nusaripa (Naosâri) and Simylla (Chemuda ?) which is very probably our

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[1] This inscription has been effaced and another carved below a small round hole which has been cut into the pillar. The later inscription may be translated, 'The gift of a pillar containing relics by Sâtimita, nephew of the reverend Dhamutariya from Sopâraka.' It seems from this that Dhamutariya died after the pillar and the first inscription were carved; that a hole was cut into the pillar, and relics were placed in the hole and the inscription changed. See my Kârle Cave Inscriptions VIII. and IX. in Arch. Sur. X. 32.

[2] Nâsik Inscription XIII.

[3] Nânâghât Inscription VIII. The Nânâghât is in the Sahyâdri hills about half-way between the north-eastern and the south-eastern lines of the Peninsula railway. It was the old highway of trade between Paithana, the capital of the Deccan and Sopârâ. I trust, at an early date, to have a paper on the Nânâghât inscriptions ready for publication. Cf. *Bombay Gazetter*, XIV. 287--291.

[4] Benfey in McCrindle's Periplus 127; Reland in Ritter's Erdkunde Asien, VIII. Pt. 2,386; Reinaud Memoir Sur l' Inde, 222. Sir Henry Yule (Cathay, I. 227) considers the connection between Ophir and Sopârâ plausible. A summary of the chief views held on the position of Ophir is given in the *Bombay Gazetteer*, XV. 317.

Sopârâ.[1] About a hundred years later (A. D. 247) the author of the Periplus of the Erythræan sea notices Ouppara as a local mart between Barugaza or Broach and Kalliena or Kalyân.[2]

In the sixth century (545) the Greek merchant and monk Kosmas Indikopleustes has a doubtful reference to Sopârâ under the name of Sibor near Kalliana.[3] In the beginning of the tenth century (915) the Árab traveller Maçudi mentions Subara along with Thâna and Saimur as coast towns where the Lar dialect was spoken.[4] About forty years later, the Persian travellers Ibn Haukal and Al Istakhri place Surbârah and Surabâya between Cambay and Sanján, perhaps confusing it with Ulpár near Surat.[5] At the beginning of the eleventh century the Arab geographer and traveller Al Biruni (1030) calls it Subara, and restores it to its right place, forty-eight miles south of Sanjân and forty north of Thâna.[6]

About sixty years later, A. D. 1094 (Ṣâka 1016), in the grant of the Śilhâra king Anantadeva, exemption from tolls, at the ports of Ṣristhânaka, Nâgapura, Surppâraka, and Chemuli, was granted to ships belonging to two brothers, Bhâbhaṇa and Dhaṇama, the ministers of Anantạdeva.[7] About the middle of the twelfth century (A. D. 1135—1145) Sopârâ (Ṣûrpâraka) had the honour of sending the Konkaṇa delegate, Tejakaṇtha, to a literary congress held in Kâshmir. The Konkaṇa king who sent Tejakaṇtha is named Aparâditya.[8] About the middle of the twelfth century the African

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1 Bertius' Ptolemy, 198.

2 Geographiæ Veteris Scriptores, I. 30.

3 Kosmas Indikopleustes quoted in Yule's Cathay, I. CLXXVIII. This and the three following references I owe to the kindness of Mr. Campbell.

4 Elliot and Dowson, I. 24. Prairies d' Or, I. 254, 381.

5 Elliot and Dowson, I. 30, 34.

6 Reinaud's Fragments, 121; Elliot and Dowson, I. 66.

7 Indian Antiquary, IX. 38.

8 Journal B. B. R. A. S., XII. Extra Number CXV. Dr. Bühler (ditto 52) seems to identify this Aparâditya with the Aparâditya of the Parel and Thâna stone inscriptions which are dated Ṣaka 1109 (A. D. 1187). Mr. Telang (Ind. Ant., IX. 44,) has doubted the correctness of Dr. Bühler's identification. The kindness of Mr. Mulock enables me to settle the point. During the current year Mr. Mulock has collected and placed at my disposal fifteen Silhâra stone inscriptions which throw much light on several unknown periods of North Konkaṇa Silhâra history. From these materials I am preparing a paper which I hope, ere long, to have the honour of laying before the Society. One of these stones, found in the village of Chânjeh, near Uraṇa, in the island of Karanjâ,

geographer Al Idrisi describes Subara as a mile and a half from the sea, a very well-peopled city with a great trade, one of the emporiums of India.[1] In 1322 the traveller and missionary Friar Jordanus went from Thâna to 'Supera' on his way to Broach. He brought with him and buried the bodies of his four companions who had been killed by the Musalmâns of Thâna. There would seem to have been Christians at that time in Sopârâ, as the friars are said to have been buried in a church, and Jordanus is said to have made many converts.[2]

In the fifteenth century, with the rest of the Thâna coast, Sopârâ seems to have passed to the Musalmân rulers of Ahmadabad. Early in the sixteenth century the building of the Muṣalmân fort of Bassein, and later, under the Portuguese, the establishment at Bassein of the Court of the General of the North took from Sopârâ its former importance.[3] Of several coins I collected at Sopârâ about ten were of Shâh Jahân (A. D. 1625—1658). They were square in shape, made of white metal, and bore the legend of Shâh Jahân in Persian. I believe these coins were perhaps struck at Sopârâ to replace the Portuguese white metal coins, which were current in this part of the country. I may mention that except here I have never found a white metal Moghal coin. (Plate II., fig 9.)

These references prove that from B. C. 250 to about the end of the fifteenth century Sopârâ was not only a place of sanctity,

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records a grant by king Aparâditya in Ṣaka 1060 (A. D. 1138). This Uraṇa Aparâditya is different from the Aparâditya of the Parel and Thâna stones (A. D. 1187). Between the two Aparâdityas come two kings, Haripâla, whose name occurs in two unpublished stone inscriptions, dated Saka 1072 (A. D. 1150) and 1075 (A. D. 1153), and Mallikârjuna, whose name occurs in two other unpublished stone inscriptions dated Ṣaka 1078 and 1082 (A. D. 1156 and 1160). As Dr. Bühler fixes Mankha's date between A. D. 1135 and 1145, there seems no doubt that the Aparâditya mentioned in Mankha's book is the first or Uraṇa Aparâditya and not the second or Parel and Thâna Aparâditya.

[1] Jaubert's Idrisi, I. 171; Elliot and Dowson, I. 85.

[2] Mirabilia, VI., VII. An extract from Dr. W. Germann's Thomas Christen, 187, kindly supplied by the Rev. H. Bochum, S.J., places this beyond doubt, and shows that the Sopârâ church was dedicated to St. Thomas.

[3] In 1500 the Mirât-i-Ahmadi has a doubtful reference to Sopârâ under the form Sorab, which is mentioned as a Konkaṇa port trading with Gujarât.—Bird's *Mirât-i-Ahmadi*, 129.

but was one of the leading cities and trade centres on the western coast of India.

The following statement shows the different forms under which the name Sopârâ occurs :—

AUTHORITY.	SPELLING.
Sûryodgamanasûtra	Suppâraka.
Mahâwanso	Suppârakapaṭṭanam.
Legend of Pûrṇa	Sûrpâraka.
Yâdavakosha	Ṣûrparaka.
Mahâbhârata (Bom. Ed.)	Ṣûrpâraka.
Ṣrîkanthacharita	Ṣûrpâraka.
Ṣrîpâlacharita	Sopârakanagari.
Jinaprabhasûri	Sopâraka.
Kárle Inscription	Sopâraka.
Kanheri Inscriptions	Sopâraka.
List of 84 Gachchhas	Ṣorpâraka.
Násik Inscription	Ṣorpâraga.
Nânâghât Inscription	Sopâraya.
Mahâbhârata (Cal. Ed.)	Surppâraka.
Ptolemy	Supara.
Periplus	Ouppara.
Kosmas	Sibor (?)
Silhára Copper-plate	Surppâraka.
Maçudi	Subara.
Ibn Haukal	Surabáya.
Al Istakhri	Surbárah.
Al Biruni	Subara.
Al Idrisi	Subara.
Jordanus	Supera.

The modern village or country town which stands on the site of the old city is called Sopârâ. It lies on the west bank of a creek or back water which winds between the railway bridge on the Bassein creek and the Vaitarṇâ. Though Sopârâ is no longer a port, the old landing-place is still shown on a low mound about fifty yards east of the Bhâtelâ lake to the east of the town. The part of the creek near Sopârâ is still called the Sopârâ creek, and at high tide boats of from ten to twelve tons still pass, within a mile of the town, both from the Vaitarṇâ and the Bassein creek.

Sopârâ has about 2,000 people and 600 houses. Of the people the class which has the most markedly local character are the Sâmvedi Brâhmaṇas, who number about 4,000 in Sopârâ and the

neighbouring villages. They live as husbandmen and know nothing of the Ṣâstras. They can be readily distinguished from the other inhabitants by their pentagonal faces and muscular frames. They have sixteen *Gotras* or family stocks, and four subdivisions, Nâik (Sk. Nâyaka, leader), Vajhe (Sk. Upâdhyâya, priest), Joshi (Sk. Jyotishî, astrologer), and Bhatâre (Sk. Bhaktakara (?), cook or cultivator). Besides the Hindu Sâmvedis there are others of the same caste who were converted to Christianity by the Portuguese. They are locally known as Kirastáuṇ (किरस्ताउं), but in their surnames, dress, manners, and some religious practices they do not differ from their Hindu brethren. Another class of people who seem to have been long settled in Sopârâ are the Bhandâris, or palm-juice drawers, a strong sturdy set of men. The rest of the upper class Hindus are probably more recent settlers, Lâda Vânis from Cambay, Palshe Brâhmaṇas from the Deccan, and Ṣrimâli Vânis and Brâhmaṇas from Gujarât. The Musalmâns are an important class at Sopârâ. There is among them a strong trace of the Náita or foreign element introduced by the Arab and Persian refugees and merchants who settled on the west coast of India chiefly between the eighth and the thirteenth centuries.

Old Sopârâ spread far beyond the present town. The exact area cannot be made out, but the remains show that buildings stretched about a mile from east to west over modern Sopârâ and the neighbouring village of Gâs. As in the modern town, most of the houses of old Sopârâ must have been built of wood, which when ruined leave no trace except their foundation plinths. It is this which at first sight gives Sopârâ so modern an air, but in various places examination brings to light sculptured and dressed stones, pieces of broken images and large old bricks, and, besides these, the surest sign of an old city, an extensive provision for storing water. Of seven reservoirs the four largest are the Bhâtela, Chakrâla, Khâre or Ṣirmoli, and Gâs lakes, the last a great sheet of water 800 yards long by 120 broad, with two cross dams. Besides these reservoirs or lakes there are three old ponds or *kundas*, and several old wells. The *kundas* are Râmakunda, Pokaraṇa, and Boghâ Tirtha. Of these Râmakunda is the most important, and though much filled with earth, eleven stone steps may still be seen. On its banks are some Brâhmanical sculptures of about the eleventh or twelfth century. The pool, or *kunda*, is still regarded as holy. It is the 'Râmatirtha in Ṣorpâraga' mentioned in Násik Cave Inscription XIII. Pokaraṇa is

a square reservoir built of dressed stones with steps on all four sides. Boghâ Tirtha, also called Bud Talâvdi, though now much filled with earth, seems to have been a well-built stone-lined reservoir.

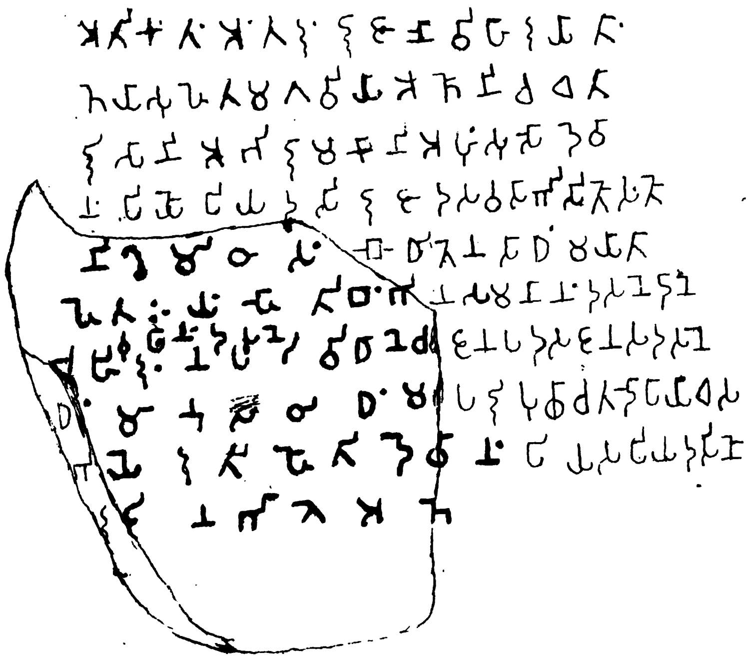
The Antiquities of Sopârâ come under four heads:—

I. A fragment of the VIIIth of Aṣoka's Edicts.
II. Inscribed stones at Vakâlâ or Brahmâ Hill.
III. A brick Buddhist stûpa.
IV. Sculptures at the Chakreṣvar temple.

I. **The Asoka Rock Edict.** The most important discovery that has yet been made at Sopârâ is a broken block of basalt bearing a fragment of one of Aṣoka's edicts. The stone was found near the Bhâtelâ pond to the east of the town close to the old landing-place. It appears to be a fragment of a large block of basalt. It has the remains of six lines in the Aṣoka character, which, when compared with other copies of Aṣoka's edicts, proved to be part of the eighth edict. Plate I. gives a copy of the inscription. The dark letters are those preserved on the Sopârâ stone, the other letters are filled from the Girnâr and other edicts. The copy shows that the fragment is about one-third of the original edict.

The fourteen or fifteen edicts of Aṣoka which have been discovered in Girnâr, Kapuredi-gaḍi, Kâlsi, Dhauli, and Jaugadâ, have always been found in a group. In no case have separate edicts been found. For this reason I think that a complete set of edicts was inscribed in or near Sopârâ. After this fragment was discovered I made a careful search on the banks of the Bhâtelâ pond. Many blocks of basalt were examined, some of them loose, others built into Musalmân tombs, but on none of them were there traces of an inscription.[1] There is no large single rock near Sopârâ suited for engraving a

[1] Bâla Miah, the police *patel* of Pelâr, about five miles east of Sopârâ, told me that he believed the inscribed stone had lately been left near the Bhâtelâ pond by some one who had charge of the stone and had broken it, and was afraid his carelessness would be found out. This agrees with a story which many of the people of Sopârâ tell, that about ten years ago there was a large stone covered with letters near the brick *stûpa*; that an Assistant Collector ordered the *patel* of Sopârâ to take special care of the stone, but that within the last five or six years the stone has disappeared. Much inquiry has since been made at Sopârâ, but no trace of this stone has been found. This stone may have had part of the Aṣoka edicts, but it is also possible that a minute examination of the Musalmân and Christian buildings in the neighbourhood may bring to light some more fragments.



set of edicts. The fragment found seems to show that the edicts were engraved on the large blocks of basalt which are common in the neighbourhood of Sopârâ, and that the blocks were built together like a wall or a face of rock. In time the blocks must have got separated, and then have been broken by the people for their petty wants, or have been used by Musalmân or Christian builders.

The fragment preserved is the lower left hand corner of the eighth edict. A narrow strip of the face of the stone on the extreme left has been broken off and has carried with it the first letters of three lines. All that remains are the beginnings of six lines. On filling in the missing letters of these six lines from the edicts as found at Girnâr, Kâlsi, Kapuredi-gaḍi, Dhauli, and Jaugadâ, each line when entire seems to have contained from fifteen to twenty letters. From this it would seem that three four top lines have been lost, and that the original edict consisted of nine or ten lines. In the seventh line six letters seem to have been omitted at the first engraving, and to have been entered by the engraver in smaller size above the line. The form of the letters and the language of the inscription resemble the Girnâr edict. As at Girnâr the letter र is used instead of the ल of the Kâlsi, Dhauli, and Jaugadâ edicts.

To show what is missing in this fragment I give the transcripts of the edict from Girnâr, Kâlsi, Kapuredi-gaḍi, Dhauli, and Jaugadâ, the last from a photograph kindly sent me by General Cunningham, the others as taken by myself from the originals. The numbers show the lines of the original inscriptions.

VIIIth Edict of Aṣoka—Transcript.

Girnâr.	Kâlsi.	Kapuredi-gaḍi.	Dhauli.	Jaugadâ.	Sopârâ.
(1) आतिकातं अंतरं	(22) अतिकतं अंतलं	(17) अतिक्रांतं अं-	(8) - - कंतं अंत-	(10) - - कंतं अंत-	(1) - - - - - -
राजानो विहारयातां ञ-	दे वानं पिया विहालयातं	तरं देवानं प्रिया वोहार-	लं लाजानो विहालयातं	लं लाजा - - - - -	- - - - - - - - - - -
यासु एत मगव्या अञा-	निखमिसु हिदा मिग-	यात्रा नाम निक्रमिषु अ-	नामनिखमिसु - - मि-	- - - - - - - - - - -	(2) - - - - - -
नि च एतारिसनी	विया अंनानि च हेडिसा-	त मगया अञानि च ए-	गविया अंनानि च एदि-	- - - - या अंनानि	- - - - - - - - - - -
(2) अभीरमकानि	नि अभिलामानि हुसु दे-	दिशानि अभिरामानि अ-	सानि अ - लामानि	च ए - - - - - - - मानि	(3) - - - - - -
अहुंसु सो देवानं प्रियो	वानं पिये पियदसि ला-	भवसु स देवानं प्रियो प्रिय-	हुवंति नं देवानं पिए	हुवंति नं से देवानं पियो	- - - - - - - - - - -
प्रियदसि राजा दसवसाभी-	जा दसवसाभिसिते सते	दशि राजा दशवषाभिसि-	(4) पियदसी लाजा	(11) पियदसी लाजा	(4) - - - - - -
सितो संतो अयाय संबोधि	निखमिथा संबोधि	तो संत निकामि संबोधि	दसवसाभिसि - निखमि	दस - - - - - - - -	- - - - - - - - - - -
(3) तेनेसा धंमयाता	(23) तेन ता धंमयाता	तेन ता ध्रंमयात्रा अत्र	संबोधितेने ता - - - -	- - - - - - - - - - -	(5) निखमिथासं -
एत यं होति बाम्हणसम-	यता इयं होति संमनबं-	इयं होति शमणबंभ-	तेस होति समन बाभ-	- - - - ततेस होति	- - - - - - - - - - -
णानं दसणे च दाने च	भनानं दसने च दाने च	णानं दशने दानं वुढानं	नानं दसने च दाने च	- - - - - - - - - - -	(6) हेत इयं होति बं-
थैरानं दसणे च	विधानं दसने च हिलंन-	दशन हिरन[प]टि विधा	वढानं दसने च	च दाने च वढानं दसने	भ - - - - - - - - -
(4) हिरंणप्रटिविधानो	पटिविधाने चा जनपदसा	[नं] जनपदस जनस	(5) हिलंन पटिविधा-	च	(7) च वुढानं दसने
च जनपदस च जनस	जनसा दसने धंमानुसथि	दंशन ध्रमानुसठि ध्रम्मप-	नेच जनपदस जनस द-	(12) हिलंनपटिविधाने	हिरंनपटिविधाने च - -
दर्सनं धंमानुसस्टी च ध-	चा धंमपलिपुछा चा त-	रिपुछा च ततोपया एषा	सने च धंमानु - - - -	च - - - - - - - - -	- - - - - - - - - - -
मपरिपुछा च	तोपया एस भुयेलाति	भुयो रति भोति देवानं	- - - - छाच तदोपया	- - - - - - - - - - -	(8) [धं] मानुसठि धंम
(5) तदोपया एसा	होति देवानं पियसा पि-	प्रियस प्रियदशिस रञो	च एते अभिलामे होति	- - धंम पलिपु - - -	- - - - - - - - - - -
भुयरति भवति दवानं	यदसिसा लाजिने भागे	भागो अञो	देवानं पियस पियदसिने	- - - - - - - - - - ला-	(9) - ये राति होति
प्रियस प्रियदसिनो राञो	अंने		लाजिने भागे अंने	मे होति देवानं पियस	देवा - - - - - - - - -
भागे अंञे				(13) पियदसिने ला-	(10) - जिन भागे अ
				जिने भागे अ -	(ने)

VIIIth Edict of Aṣoka—Sanskrit.

Girnâr.	Kâlsi.	Kapuredi-gaḍi.	Dhauli.	Jaugadâ.	Sopârâ.
(1) अतिक्रान्तमन्तरं राजानो विहारयात्रां न्ययासिषुः अत्र मृगव्यं अन्यानि चैतादृशानि (2) अभिरामकाण्यभुवन् तद्देवानां प्रियः प्रियदर्शी राजा दशवर्षाभिषिक्तः सन्नयायि संबोधिं (3) तेनैषा धर्मयात्रा यत्रेदं भवति ब्राह्मणश्रमणानां दर्शनं च दानं च स्थविराणां दर्शनं च (4) हिरण्यप्रतिविधानं च जनपदस्य च जनस्य दर्शनं धर्मानुशास्तिश्च धर्मपरिपृच्छा च (5) तदुपायादेषा भूयोरतिर्भवति देवानां प्रियस्य प्रियदर्शिनो राज्ञो भागे अन्ये	(22) अतिक्रान्तमन्तरं देवानां प्रिया विहारयात्रां निरक्रामिषुरत्रमृगव्यं अन्यानि चेदृशान्यभिरामाण्यभुवन्. देवानां प्रियः प्रियदर्शी राजा दशवर्षाभिषिक्तः सन् निष्क्रामिता संबोधि (23) तेन सा धर्मयात्रा यत्रेदं भवति श्रमणब्राह्मणानां दर्शनं च दानं च वृद्धानां दर्शनं च हिरण्यप्रतिविधानं च जनपदस्य जनस्य दर्शनं धर्मानुशास्तिश्च धर्मपरिपृच्छा च. तदुपायादेषा भूयोरतिर्भवति देवानां प्रियस्य प्रियदर्शिनो राज्ञो भागे अन्ये	(19) अतिक्रान्तमन्तरं देवानां प्रिया विहारयात्रां नाम निरक्रामिषुरत्रमृगया अन्यानि चेदृशान्यभिरामाण्यभुवन्. तद्देवानां प्रियः प्रियदर्शी राजा दशवर्षाभिषिक्तः सन् निरक्रामिं संबोधितेन सा धर्मयात्रा. अत्र इदं भवति श्रमणब्राह्मणानां दर्शनं दानं वृद्धानां दर्शनं हिरण्यपातिविधानं जनपदस्य जनस्य दर्शनं धर्मानुशास्तिर्धर्मपरिपृच्छा च. तदुपायादेष भूयोरतिर्भवाति देवानां प्रियस्य प्रियदर्शिनो राज्ञो भागो अन्यः	(3) – – क्रान्तमन्तरं राजानो विहारयात्रा नाम निरक्रामिषुः – – मृगव्यं अन्यानि चेदृशान्य – – माण्यभुवन् तद्देवानां प्रियः (4) प्रियदर्शी राजा दशवर्षाभिषिक्तः – – निरक्रामि संबोधितेनैषा – – – – तत्रैतद्भवति श्रमणब्राह्मणानां दर्शनं च दानं च वृद्धानां दर्शनं च (5) हिरण्यप्रतिविधानं जनपदस्य जनस्य दर्शनं च धर्मानु – – – – – – – – – च्छा च तदुपायात्तदभिरामं भवति देवानां प्रियस्य प्रियदर्शिनो राज्ञो भागे अन्ये	(10) – – क्रान्तमन्तरं राजा – या अन्यानि चै – – – – – – – माण्यभुवन् तद्देवानां प्रियः (11) प्रियदर्शी राजा दश – तत्रैतद्भवति – – – – – – – – – – – – – – – – – – च दानं च वृद्धानां दर्शनं च (12) हिरण्यप्रति विधानं च – धर्मं परिपृ – – – – – – – – – – – रामं भवति देवानां प्रियस्य प्रियदर्शिनो राज्ञो भागे अन्ये	(1) – – – – – – – – – – – – – – – – – (2) – – – – – – – – – – – – – – – – (3) – – – – – – – – – – – – – – – – – (4) – – – – – – – – – – – – – – – – (5) निष्क्रामिता संबोधि – – – – – – – – – – – – – – – (6) यत्र इदं भवति ब्राह्म – – – – – – – – – – – – – – – (7) च वृद्धानां दर्शनं हिरण्यप्रतिविधानं च – – – – – – – – – – (8) – मौनुशास्ति धर्मे – – – – – – – – – – – – – (9) यो रातिर्भवति देवानां – – – – – – – – (10) – ज्ञो भागे अ(न्ये)

I would offer the following translation of this edict:—

"For long, kings have started on pleasure tours where were (which consisted of) the chase and other such amusements. For this reason a religious tour was started by the ten-years-installed king Piyadasi (Sk. Priyadarṣî), dear to the gods, who had reached true knowledge. In which (tour) this happens: Visiting and making gifts to Brâhmaṇas and to Buddhist monks, visiting old men, making gifts of gold, looking after the land and the people, giving instruction in religion and making inquiries as to (the state of) religion. By such means this (religious tour) becomes a source of great delight in other parts (of the dominions) of king Piyadasi (Sk. Priyadarṣî) dear to the gods."

In support of this translation I would offer the following remarks:—

अतिकातं अंतरं Sk. अतिक्रान्तमन्तरं 'for long,' 'a long time since.' Prof. Kern gives in Sanskrit अतिकान्ते अन्तरे 'in past times,' but this is unnecessary as the accusative of अन्तरं is an accusative of time referring to ञयासु in the sense of 'till,' thus अंतिकान्तमन्तरं यावत् विहारयात्रां न्यंयांसिषुं:. like तैन बहुदिनं परिचर्या कृता.

राजानो—The Kâlsi edict has here देवानां पिया which would show that देवानां पिया was a term commonly used for a king.[1] विहारयातां Sk विहारयात्रां 'on pleasure tours,' Kap. has वोहारयात्रा नाम—where the वो is, I think, a mistake of the engraver for वि, the two letters being closely alike, and नाम also in Dhauli which has विहालयातं नाम is redundant, meaning 'named,' 'called.'

ञयासु Sk. न्ययासिषुः. Kâlsi and Dhauli have निखमिसु and Kap. निकमिषु all of which stand for Sanskrit निरक्रमिषुः, a synonym for न्ययासिषुः in the sense of 'started,' 'went out.' एत probably Sansk. अत्र. Kap. has अत which is no doubt अत्र. Dhauli, too, appears to have had अत as the first letter अ is distinct. Kâlsi has हिदा which also must stand for इह in the sense of अत्र. The Kachchhi word for 'here' is still हिडां.

एतारिसनी is I think a mistake of the engraver for एतारिसानी. Kâlsi has हेडिसानि for Sansk. ईदृशानि, a word which much resembles the present Kachchhi word for 'such' हेडो. Kap. has एरिशानि and Dhauli एदिसानि both for Sansk. ईदृशानि.

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[1] Ind. Ant., X. 108.

अहुंसु Sk. अभुवन्. Kâlsi has हुसु, which is the same the अ being dropped. Kap. has अभवसु but Dhauli हुवंति for Sansk. भवंति in the present tense, which would seem to show that pleasure tours were still in vogue at the time Priyadarṣî wrote. After हुवंति Dhauli and Jaugadâ have नं, which I think an expletive.

सो Sk. तत्. Kâlsi and Dhauli omit सो, but Kap. has स, and Jaugadâ से both for तत्. तत् is used here in the sense of तस्मात् कारणात् 'for that reason' or 'therefore.' The meaning is that because the pleasure tours of former kings, which principally consisted of the chase and other such amusements, were a source of annoyance to the people, and caused loss of animal life, for that reason king Priyadarṣî started a religious tour.

अयाय Sk. अयायि in the sense of 'was started.' Kâlsi and Sopârâ have instead निखमिथा which appears to stand for Sanskrit निष्क्रामिता. Kap. has निकामि and Dhauli निखमि for Sansk. निरक्रामि. Girnâr is the only edict which has अयायि which on the analogy of निष्क्रामिता and निरक्रामि must be taken with धर्मयात्रा and not with संबोधि as Messrs. Kern and Senart have done reading धिं for धि, though none of the five has an Anusvâra. I must therefore read संबोधितेन in the sense of 'by one who has reached true knowledge.' I especially differ from these two great scholars in this point, as the निखमिथा of Kâlsi and Sopârâ, the निकामि of Kap. and निखमि of Dhauli which are used for अयाय of Girnâr mean 'started' or 'was started' and go with धमयाता and not with सबोधिं assuming there was an Anusvâra. Another difficulty if संबोधिं is adopted and इयायि or निखमिता taken with it, is that धमयाता has no verb. The 'behold' of M. Senart and 'began' of Prof. Kern are mere additions, there being nothing in the original for which they stand. The only difficulty I feel is about दशवर्षाभिषिक्तः सन् in the nominative case, where, according to my reading of the passage, the Sanskrit idiom would require दशवर्षाभिषिक्तेन सता. This must have been a Prâkṛit idiom.

थैरानं Sansk. स्थविराणां may mean 'of old men' or 'of the Theras' (Seniors). That the former meaning is intended, appears from वुढानं in Kap. and Sopârâ, वढानं in Dhauli and Jaugadâ, and विधानं in Kâlsi, all of which stand for वृद्धानां; and we know that Aṣoka several times inculcates respect to old men in his edicts. हिरंनपटिविधान Sk. हिरण्यप्रतिविधानं means 'gifts of gold.' It seems here to have some technical ritualistic meaning.

जनपदस च जनस दसनं means looking after the country and the people.

तदोपया is a little difficult. Kâlsi and Kap. have ततोपया. I believe it stands for तदुपायात् 'by such means.'

भुयेरति may mean, 'producing repeated desire' or 'producing great desire.' It is a Bahuvrîhi compound attributive to धर्मयात्रा and may be dissolved into भूयसी रतिर्यस्यां सा; or it may be an adverb भूयसीरतिर्यथास्यात्तथा 'so as to produce great pleasure.' Dhauli and Jaugadâ have एते अभिलामे for एसा भुयेरति where अभिलामे refers to the collective notion of all that Priyadarṣî does in his religious tour.

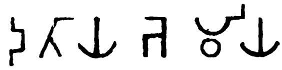
भागे अञे Sk. भागे अन्ये 'in other parts (of his dominions),' that is, other than the part he visits at a particular time.

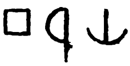
The sense of the edict is that while the pleasure tours of former kings were disliked by the people on account of the forced labour, the exactions, the loss of animal life, and the general oppression with which they were attended, Priyadarṣî's religious tours were so popular that, when he went to one part of his kingdom, the people of other parts considered the place where the king was touring highly fortunate, and longed to see him come to their part of his realm.

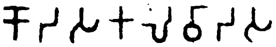
II. **Vakâlâ** or **Brahmâtekdi,** the second object of antiquarian interest in Sopârâ, is a basalt hillock about a mile south-west of Gâs village; it stretches from north to south, sloping gently westward, and ending towards the east in a steep rocky face. The hillock is thickly overgrown with *karand* (Carissa Carandas) bushes, with here and there some brab-palm and *râyan* (Mimusops Indica) trees. At the foot of one large *râyan* tree are pieces of the pedestal of a medieval image later than the eleventh century. Brahmâtekdi, one of the names of the hill, suggests that the image may have been of Brahmâ. Near this *râyan* tree is a flat level space where Brâhmaṇas are fed in the discharge of vows and during scares caused by the outbreak of epidemic diseases. To the east of the hill is a small pond known as the Vakâlâ pond, from which the name of the hill is popularly derived. To the south-west is an old well called Visrâl which is regarded as holy. At some distance to the west are two large ponds much filled with silt, whose beds are tilled during the hot weather. Further west, covered with brush wood, is Nirmal hill, with a modern temple of Ṣankarâchârya.

Vakâlâ Hill Inscriptions.

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2 

3 

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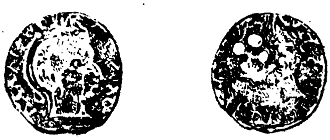
5\. 

6\. *Legend on Gotamiputra Yejña Sri Coin.*

obverse. 

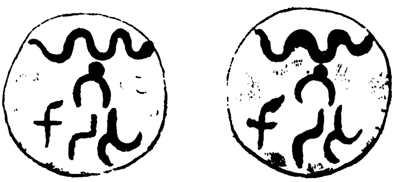
reverse. 

7\. 

7a. 

8\. 

9 

10\. 

The chief objects of interest found on the Vakâlâ hill are four inscribed blocks of basalt, the letters much resembling those used in the fragment of the Aṣoka edict.[1] The inscriptions are all of the same age, and consist of personal names in the genitive case. (Plate II.)

Inscription I. was found a little to the north of the large *râyan* tree, on a block of undressed basalt in shape an irregular hexagon, eighteen inches long and eighteen inches high. It lay by the side of several other blocks of basalt, which looked as if they had been arranged in a circle somewhat like a south Indian tomb. The inscribed stone lay to the east of the circle, close to it, and apparently belonging to it. The stone was partly buried, but the inscribed side was exposed. The letters are distinct and well preserved.

Transcript.

सतुमदनस

Sanskrit.

शत्रुमर्दनस्य

Translation.

Of Ṣatrumardana.

Note.—Ṣatrumardana is a man's name. It is a name likely to have been used by one of the warrior classes, meaning 'killer of enemies.'

Inscription II. was found on a block of basalt three feet long by two broad, about fifty yards to the west of the former stone. It was half buried and only three letters were at first visible. The letters are distinct, large, and well preserved.

Transcript.

दताय भेमिय.

Sanskrit.

दत्ताया भैम्या:

Translation.

Of Datâ (Sk. Dattâ) the daughter of Bhîma.

Note.—From the feminine form of the genitive the word Datâ seems to be the name of a woman.

Inscription III. was cut on a similar undressed block of basalt, about two feet broad, two and a half long and two feet high, which was found in Gâs village, in front of the house of a Sámvedi

[1] The only letter which differs in form from the letters of the Aṣoka inscription is भ.

Kirastán. Though now lying in Gâs village and used as a bathing and washing stone, according to the owner's story, it was brought from Vakâlâ hill. The inscription, which consists of three large distinct letters, is of the same age as the two other inscriptions.

Transcript.

बधुय

Sanskrit.

बध्वा:

Translation.

Of Badhu.

Note.—From the feminine form of the genitive the word seems to be a woman's name.

Inscriptions IV. and V. are cut on two sides of an irregular block of basalt, about a foot and a half across and a foot and a half high, which lies in Gâs village, in front of the dwelling of Bâb Nâik, a Sâmvedi Brâhmaṇa. The owner of the house states that this stone was brought from the old pond at the eastern base of Vakâlâ hill.

Transcript.

कोडस कलवाडस

Sanskrit.

कोट्टस्य कलवाडस्य

Translation.

Of Kalavâda, a Kotta.

Note.—Koda (Sk. Kotta) is I believe a tribal name, and Kalavâda the name of a man. About the time of this inscription the Koda tribe seems to have been widely spread over India. A coin, which I brought from Sâhâranpore for the late Dr. Bhâu Dâji, has *Kâdasa* engraved on both sides in letters much resembling the letters of this inscription. (Plate II., fig. 10.) At the end of the second century after Christ a Kotta king was reigning in Upper India. Skandagupta's inscription on the Allâhâbâd pillar states that he punished the scion of a Kotta family in Pâtaliputra.[1] This would show that the Kottas were ruling in India for nearly 300 years.

Inscription V. is cut on the other side of the same stone as Inscription IV. The letters are worn and somewhat dim.

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[1] This verse has not hitherto been properly rendered. It reads दण्डैर्ग्राहयतेव कोट्टकुलजं पुष्पाह्वये क्रीडता, that is '(by whom)' while playing in Pushpâvhaya, '(Pâtaliputra) the scion of the Kotta family was, as it were, punished.'

Transcript.

उगदेवय

Sanskrit.

उग्रदेवायाः

Translation.

Of Ugradevâ.

Note.—From the feminine form of the genitive the word seems to be a woman's name. I cannot account for these two inscriptions being cut on the same stone except by supposing that the inscription originally cut became useless and was slightly defaced, and a second inscription cut on the other side.

The fact that five inscriptions, three of them bearing the names of women, and two of them bearing the names of men, all in the genitive case, have been found in the Vakâlâ hill calls for explanation. As noticed above, Inscription I. is cut on a stone which lay close to a circle of undressed blocks of basalt, and apparently belonged to it. This seems to show that the circle is connected with Ṣatrumardana, whose name is carved on the stone in the genitive case, and that in the same way the other inscribed stones originally belonged to other circles. Though the meaning of these circles of undressed stones is not certain they seem to be memorial circles, probably tombs. One of them was opened but yielded nothing except some enamelled pieces of earthenware. Two other circles on the hill top were also opened, but after digging two feet below the surface, the work was stopped, as the ground was a mass of large blocks of stone which seemed never to have been moved.

These circles may have been empty memorial tombs, or the contents may have been close to the surface and taken away. It is also possible that the contents may be below the level to which the digging was carried. In any case, the circles seem to be tombs. As Inscription IV. gives the tribal name, they were perhaps Koda tombs, and from the form of the letters I think they are of the second century before Christ.

Vakâlâtekdi, the present name of the hill, looks as though it was originally Vakulatekdi, or the hillock of the *vakula* tree (Mimusops elenghi). The Buddhist legend of Punna (Sk. Purṇa), translated by the late M. Burnouf, notices that, on his way to Sopârâ, Gautama went to a place, apparently near Sopârâ, where five hundred widows lived. He preached the law and converted them to Buddhism. In answer to their prayer, Gautama gave the widows

some of his hair and nails. The widows built a *stûpa* over the relics, and the presiding goddess of Jetavana, who had come with Gautama, planted a branch of the *vakula* tree near the *stûpa*, and, from this, besides as 'The Widows' *Stûpa*,' it came to be known as 'The Vakula *Stûpa*.' May there not be some connection between this Vakula *stûpa* and the Vakâlâ hill? I did not find near or on the hill any vestige of a *stûpa*. But it is worthy of note that of the five Vakâlâ inscriptions, three give the names of women. All are in the genitive case with some word understood. I have taken the unexpressed word to be "tomb"; but it is possible that the inscriptions relate to the *stûpa*, and that the unexpressed word is "gift," each stone marking the gift of the woman (perhaps one of the widows of the legend) whose name it bears.

III. **Buruda Râjâcha Kota.**—Buruda Râjâcha Kota, or the Basket-Making King's Fort, is the name of a large brick mound about half a mile west of modern Sopârâ, on the east border of Mardeṣ village. According to a local story, Sopârâ had once a Buruda king, who lived with his wife on this relic mound. He was a kindly king and lived a most simple life. He levied no taxes, and met his expenses from the sale of bamboo baskets which he made with his own hands. His wife was a *satî* and lived an equally simple life. If ever she wore ornaments they were of bamboo chips, or palm leaves. She used to fetch water on her own head, and her chastity and goodness enabled her to walk on the water and fill her jar from the centre of the Chakrâla lake, where the water was undisturbed. The village women, well dressed and with rich ornaments, upbraided the simple queen for her bamboo and leaf ornaments, telling her that such ornaments were unworthy of a queen, and that she should wear rich jewels and pearls. The queen asked her husband to give her ornaments like those worn by other women. The king said 'Of what use are jewels?' But the queen persisted, and he levied a betulnut from every house and gave her ornaments of betel.[1] Wearing them she went as usual to fetch water, but the unrighteous-

[1] Beads, with delicate ornamental lines and like betelnuts in shape, are found in the neighbourhood of Sopârâ, and are called by the people the Buruda queen's ornaments. The story goes that these beads were once of betel and are now of stone. They appear to be clay ornaments which were formerly used by the people. (See Plate II., fig 8.)

ness of which she had been guilty in obliging her husband to levy a tax on the people weighed her down, and as she found she could not walk on the water she filled her jar at the muddy shore. The king asked why the water was muddy, and she told him that she had sunk when she tried to walk on the water and had filled her jar at the side of the lake. The king stopped the levy of the betel tax, seeing that this was the result of his wife's forsaking her simple mode of life.

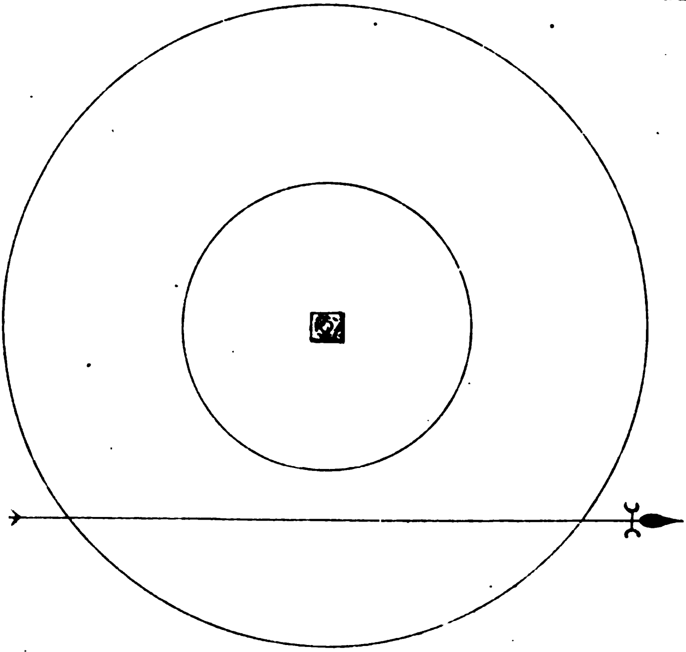
It is said that his subjects once went to this simple king to reason with him because he had no army. The righteous king patiently replied that God was his protector. Some of his people dissatisfied with his answer banded together and came against the city as if about to attack it. The king was told that an invading army was advancing against the city. Without a sign of anger he cleft with his knife some bamboos that were lying before him, and at that instant the band of his pretended enemies perished. The origin of this Buruda king's story may perhaps be the likeness in sound between the Prâkrit सुप्पआरअ, a winnowing basket maker or Buruda (Sk. शूर्पकारक) and सुप्पारअ the old name of Sopârâ.

The Buruda Râjâ's fort is a large dome-topped mound in a rectangular enclosure, surrounded by a ruined wall, and about ten feet above the level of the road. Its original shape was a round plinth, from the centre of which with a terrace eighteen feet broad, rose a dome half a circle or nearly three-quarters of a circle in shape. Most of the dome has fallen and hidden the plinth, while portions of both the plinth and the dome lie scattered on the ground. The whole appears like a small conical heap on a large mound of clay and brick. The height of the tope is about thirty-one feet and the diameter sixty-seven feet. The outline of the plinth is well preserved on the east, and gives a fair idea of its original form. On the east of the terrace is the grave of one Ramján Khán, a *fakir* who lived on the tope, and who has a fragment of a Hindu temple as a head-stone. Karanj bushes and other trees have grown on the mound. The people say that till within the last fifty years the land round the tope was a thick wood, and that it was cleared and turned into a garden by a Pathân *fakir* named Shaikh Amir, who planted the jack, mango, and cocoanut trees with which the tope is now surrounded. This Shaikh Amir was much respected for his supposed knowledge of alchemy and magic, and lived in a hut on the top of the plinth

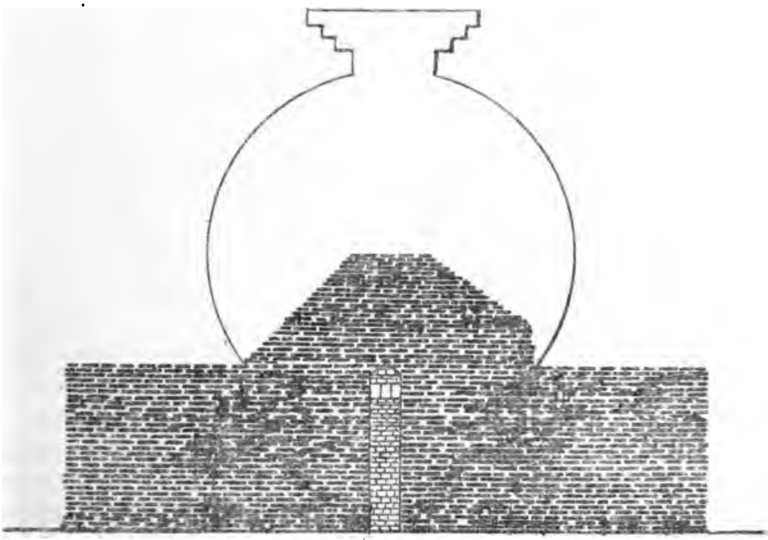
near where Ramjân Khân's grave now stands. He dug into the dome a pit about six feet deep, and large enough to hold four men whom he employed to rob for him at night, and whose plunder he kept in the pit. After a time the robbers were traced to the mound, the stolen property recovered, and Shaikh Amir transported. After him the place was occupied by his disciple, Ramjân Khân, whose grave now stands on the top of the plinth. The tope and the surrounding piece of land is at present in the possession of the Musalmân community of Sopârâ.

In opening the tope we fixed its centre and made a cutting as nearly east and west as Ramjân Khân's grave would allow. Digging was begun from the top. In the first six feet were found a pair of scissors, a two-anna piece of 1841, Ṣivrâi pice, fragments of glass bottles and porcelain, and bones of sheep, all of them traces of Shaikh Amir's plunder. About eight feet were dug on the first day and four more on the second. On the morning of the third day (9th April 1882), at about eight or nine o'clock, in the centre of the dome, a little below the level of its base, the beginning of a built brick chamber was found. The chamber looked like a hollow brick pillar, three feet square, with a pyramidal top, the direction of the walls corresponding with the cardinal points of the compass. Within the chamber, under about two feet of soft moist clay, was found a large circular stone coffer kept in its place by eight large bricks. On the top three large bricks were laid side by side, and below the coffer were some black spots as if the ground had been strewn with scented powder, before the coffer was laid in its place. Under the coffer were about four inches of soft clay, and then layer of bricks set in clay. These layers of bricks were dug out of the chamber to the depth of about thirteen feet, when the layers of loose bricks ceased. While taking out these bricks a frog was found in a small hollow in the clay about four feet below the coffer. It is of a different species from ordinary frogs. It is about an inch and a half long and has a reddish stripe down the back. The sides are dark green, the chest white, and the arms and legs are dark speckled with white spots. A brick coloured stripe passes over the eyes to the sides. The mouth was closed, and the seam of the closed part was of a sulphur colour. The throat throbbed violently. I believe it closely resembles a variety found in some of the old Kanheri cave cisterns.[1]

[1] The frog is at present in the Victoria and Albert Museum at Byculla.



Ground Plan.



Section through centre.

About thirteen feet from the top, the base of the pillar was found to be laid with large baked bricks, which were fastened with cement to the bricks of the pillar walls. Further digging was stopped, as there was little time at our disposal, and because we were anxious not to spoil the relic chamber by removing its sides. It is possible that further digging may bring to light some more remains.

In Nepál the ordinary *Chaityas* made at the present day hold no relics. In these *Chaityas*, three stones, each with nine square holes containing the seven jewels and gold silver and other metals, are laid, one at the base of the mound, a second at the base of the dome, and a third under the top, which is generally called *chulti* or *ṣikhâ*. Any relics which may have been kept in the top of the Sopârâ tope have disappeared. The relics that were found were near the level of the base of the dome. The relic chamber began about a foot below the base of the dome, and the coffer was two feet below the beginning of the chamber. It is possible that the seven jewels or some inscription may still be found at the foundation of the tope.

After securing the relic box, the east foundation of the tope was cleared to determine its exact form. The clay and bricks which had fallen from above were removed, but nothing particular was noticed. A brick roughly shaped like an elephant was found, which perhaps stood by the steps which led up the plinth. Some brick moulding was also found, but the short time at our disposal did not allow us to clear the entire face of the plinth. It is possible if the whole side was cleared that some traces of the original shape might be found.

The plinth was about eighteen feet high, 268 feet in circumference, and its terrace was eighteen feet in breadth. The dome is in too ruinous a state to determine its original height. I believe it was about a semicircle of from fifteen to eighteen feet high, or it may be nearly a three-quarters globe, about thirty feet high. On the top of the dome there must have been a tee, perhaps about seven feet high. This would give a total height of about fifty-five feet from the base to the top of the tee. The tee would be crowned with umbrellas and flags. (See Plate III.)

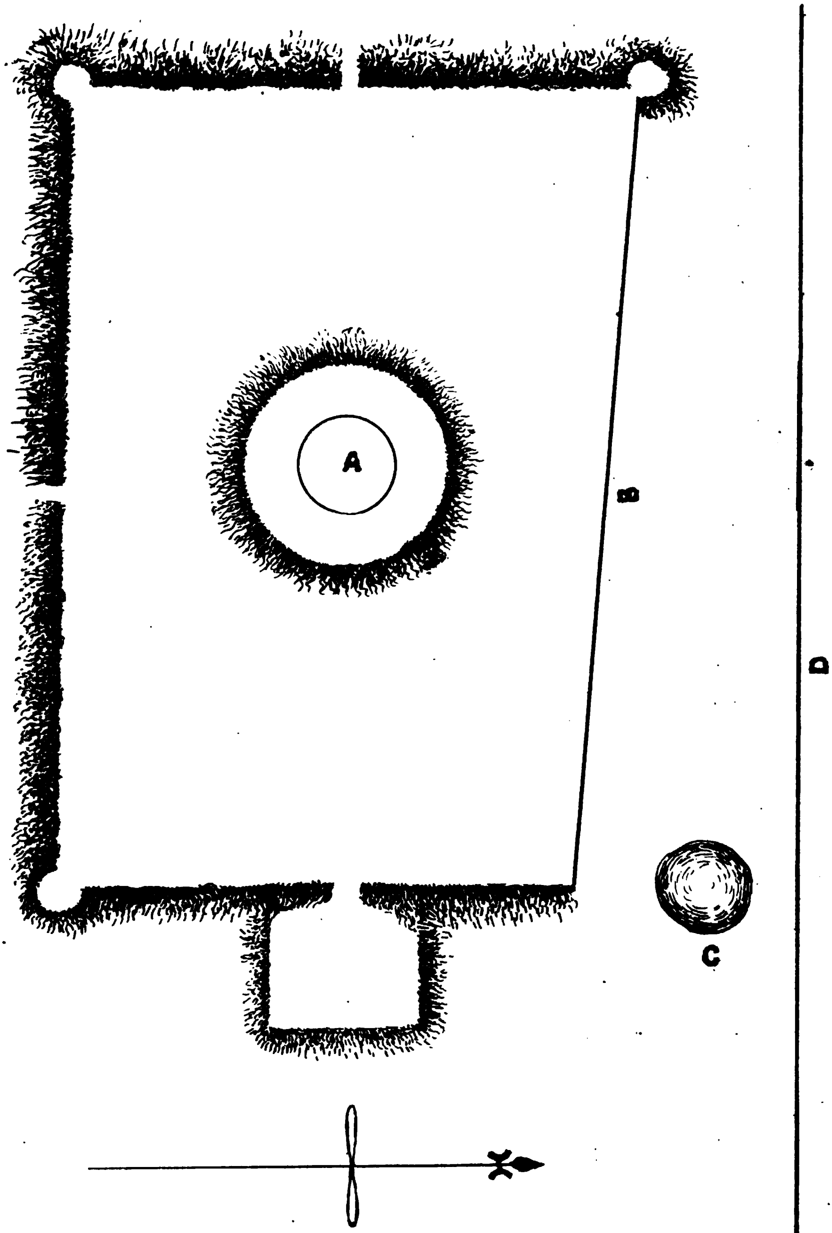
As regards the masonry of the tope, the outermost coating was of smooth bricks well set in carefully-prepared clay. A trace of this outer coating appears in the part of the east wall which was cleared. Inside were layers of brick and clay, the proportion of bricks gra-

dually diminishing and the proportion of clay gradually increasing. Further in, close to the base of the dome, the proportion of bricks became greater, and bricks were again scarcer towards the middle of the dome, where the material was chiefly a soft sticky clay, mixed with stones. Exactly in the middle of the tope was the relic chamber, square and well built of very good bricks. The inner measurement was two feet nine inches square, with a depth of four feet two inches. The top of the chamber was about a foot below the base of the dome, or almost on a level with the surface of the plinth. The base of the chamber was cleared of bricks to a depth of thirteen feet.

The tope stands in a rectangular enclosure, which was once surrounded by a brick wall about four feet thick, of which only the foundations remain. A deep foundation at the south-west corner seems to show that there were towers at the corners. On the north, which is close to the road, there is no trace of the original wall; but there is a ruined modern wall, said to have been built by Shaikh Amir, which apparently runs a little inside of the original wall. The tope stands about ninety feet from the western wall, and about ninety-six from the eastern wall. Its entrance gate was from the east. As the space to the east is covered with thick brushwood, nothing certain can be said about the position of the gate. It probably stood at a spot where there is now a break in the eastern wall. In front of this break, outside of the wall, are traces of the foundations of a building about forty-eight feet square, and near it other foundations, probably of small rooms. A break in the middle of the south wall seems to show that the enclosure could also be entered from that side. (See Plate IV.)

The coffer is a circular stone box seventeen and a half inches high, with a diameter of twenty-four inches. It is in two equal parts, a body and a lid, which meet in the middle and fit tightly together. The stone is a yellow trachytic trap, like the trap found in the Nila hill, about a mile east of Sopârâ, and also near Kurlâ in Sâlsette. Their perfect smoothness and the sharp accuracy of the lines, seem to show that the two stones were turned on a lathe. On opening the coffer the lid was found to fit the body by a flange or inner rim about an inch thick and an inch higher than the outer rim. The body has an inner diameter of nineteen inches and a depth of six inches and a half. Its sides are upright, and the bottom is somewhat rounded.

Plate IV.



A Tope.

B. Modern Wall.

C. Well.

D. Road.

The whole is smooth and without any coating. The lid is 24 inches in diameter and five inches deep. It has no groove for fitting into the flange of the body of the coffer, and is therefore about two and a half inches larger. Like the body of the coffer the sides of the lid are upright, and the top is somewhat rounded. On the outer surface of the coffer is a thin dark layer like the glaze with which the old Jaina and Brâhmanic images, called *lepya pratimâs*, or varnished images, are darkened and smoothed. The old broken image of the Jaina saint Neminâtha in Girnâr is varnished in this way, and in the Brâhmanic temple of Bet, near Dwârkâ, the coating of the old image of Ranchhodji sometimes falls in flakes, which under the name of *Karâla chandana*, are given to pilgrims as an object of worship. This coating is never used for modern images, but the Jainas still apply it to old images. It is made from the following seven materials; the resin of the *sâl* or Shorea robusta, sandalwood charcoal, powdered oxide of iron or sulphate of iron in small quantities, fine myrobalan powder in small quantities, antimony, lamp black, and clarified butter in small quantities. These ingredients are powdered for several days on a block of stone by an iron hammer. A thin coating of this powder is first laid on, and the image is smoothed by a trowel, *nailâ*, with powdered silicate of magnesia or oxide of tin to prevent the trowel from sticking. Further layers are added till the coating is thick enough to form a smooth black shining surface. The coffer when new must have been of a bright shining black. (Plate XIII., fig 1.)

In the middle of the coffer stood an egg-shaped copper casket surrounded by a circle of eight small seated copper images. Both the casket and the images seem to have been sprinkled with what looks like scented powder. This powder formed a layer about an inch thick on the bottom of the coffer, and lay on the images in a thick crust of verdigris. It looks much like the mixture of aloe powder, *agarachûrṇa*, sandal powder, *chandanachûrṇa*, saffron powder, *kesarachûrṇa*, and cassia powder, *tamâlapatrachûrṇa*, which the Nepâlese Buddhist books frequently mention as thrown on Buddha by the gods. There are distinct traces of sandal and aloe; the saffron may have lost its yellow colour and so cannot be made out; and apparently no cassia powder was used.

This powder, which is called Gandhadravya, Vâsachûrṇa, or Vâsakshepa, is still used by Brâhmaṇas and Jainas. Its Brâhmaṇical

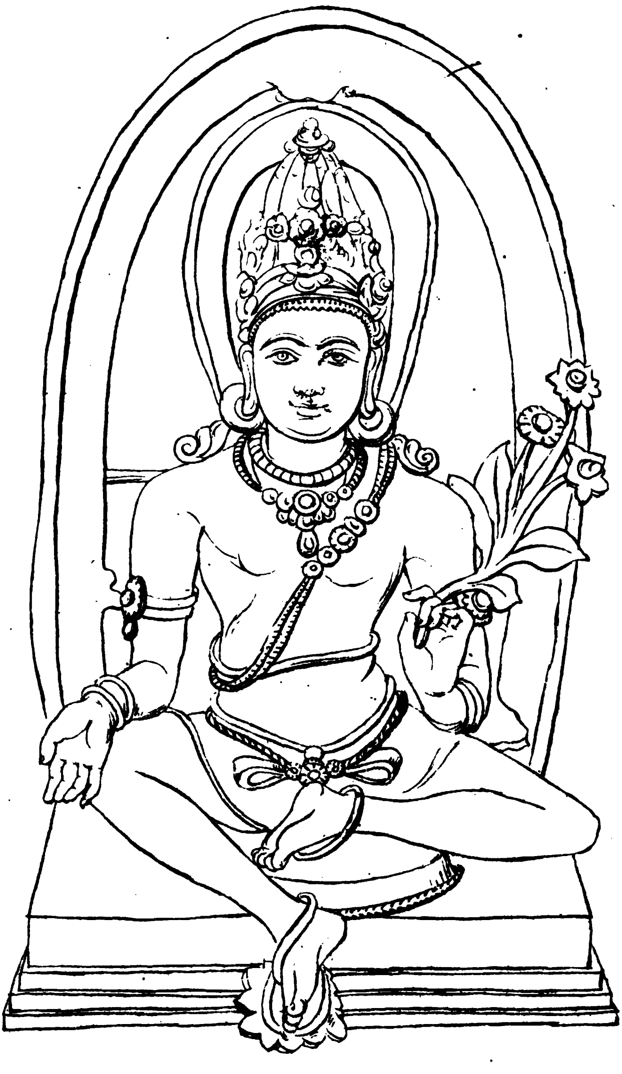
name is Abir. It is white in colour, and is mostly used in worship and for throwing about during the Holi holidays. Another almond-coloured scented powder is called Padi in Gujaráti and Ghisi in Hindi. It is laid in small cloth bags or paper covers to scent robes and rich clothes. The Deccan Abir, or Bukkâ, which is black in colour, is used in worship and in religious meetings, such as Bhajanas, Kirtanas, and Hardâs Kathâs, when it is applied to the foreheads of visitors.[1] The powder which the Jainas make is of a pale yellow colour. It is used for worship, for sprinkling on newly-consecrated images, and on disciples when first admitted to holy orders.[2]

Of the eight images, the chief, facing the west, is Maitreya or the Coming Buddha. His image is about five inches high by three and a half broad. This is larger than the rest, which, with slight variations, measure about three and a half inches by two and a half. All the figures are seated on flat raised platforms, and over each is a horse-shoe arch or canopy. The chief figure, or Maitreya Bodhisattva, differs greatly from the rest, whose general character is much alike. His pedestal is higher, and it is square instead of oval; his right foot hangs over the edge of the pedestal; he wears ornaments, and has a rich conical crown or tiara; his crown is surrounded by a horse-shoe aureole, and his canopy is plain. All the other figures are seated in the usual stiff cross-legged position, wearing a

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[1] The white Abir is made from the following ingredients: the root of the Andropogon muricatus, *válo*, the tuber of the Hedychium spicatum, *kapuraká-chali*, the wood of the Santalum album, *chandana*, and arrowroot or the flour of cleared Sorghum vulgare. Besides *válo*, *kapurakáchali* and *chandana*, Padi or Ghisi is prepared from the seeds of the Cerasus mahaleb, *ghaunla*, the leaves and stem of the Artemisia indica, *davṇo*, the wood of the Pinus deodora, *devadára*, the tuber of the Curcuma zerumbet, *kachuro*, the dried flower bud of the Caryophyllus aromaticus, *lavinga*, and the fruit of the Elettaria cardamomum, *elchi*. The Deccan variety of Abir is made of the following three ingredients in addition to those used in preparing Padi: the wood of the Aloexylum agallochum, *agara*, the root of the Aucklandia costus, *kuth*, the root of the Nardostachys Jatamansi, *jatâmâsi*, the half liquid balsam of the Liquidamber orientale, *selárasa*, and charcoal.

[2] The Jain scented powder Vásakhepa, or more properly Vâsakshepa, is made of sandalwood, saffron, musk, and Dryobalanops aromatica, *bhimseni barása*. The last two ingredients are taken in very small quantities and mixed with saffron and water. They are rubbed on a stone slab by a large piece of sandalwood, and a ball is prepared. This ball is dried, powdered, and kept in silk bags which are specially made for holding it.



Maitreya Bodhisattva.



Sákyamuni.

waistcloth, and with an upper robe drawn over the left shoulder. The expression of all is calm and unmoved, the hair looks as if close curled with a knob on the crown, and the ears are heavy and long. The hands are arranged in different positions, two of the positions being repeated. Each figure represents a different Buddha, the plume of leaves that crowns the canopy showing which of the Buddhas each image represents. All are copper castings, well-proportioned and clearly and gracefully formed. The ears, though large and heavy-lobed, are not so unshapen or ugly as those of later images. And the leaves of the different *bodhi* trees, which crown the canopies of the different Buddhas, are formed with extreme care and accuracy.

Maitreya Bodhisattva, or the Coming Buddha, the chief and largest image, is placed facing the west, because, on gaining Buddhahood, he will pass through the great eastern gateway, open the relic-chamber, and, from the gold casket, take out the fragments of Ṣákyamuni's bowl. Maitreya is represented as a Bodhisattva or Coming Buddha, not as a Buddha. He is seated on a high pedestal. His right leg is half-drawn across, the foot hanging down, the toe resting on a lotus. The left leg is doubled right across, the heel drawn back close to the body, and the sole half turned up. The right arm is stretched forward, the back of the open hand resting on the right knee in what is known as the Giving Position, or *Vara-mudrá.* The left hand, which is raised a little above the elbow, holds, with much grace, a branch which ends above in three flower heads. He wears a rich conical crown or tiara, and round the crown a detached aureole in shape like a horse-shoe. He wears earrings, two necklaces, a sacred thread, armlets, bracelets, and anklets. Round the waist is a band as if of thick string, and round the hips and hanging in front is a fringed belt. Over his head rises a horse-shoe arch or canopy, with about half-way up a cross-bar or back-rest. (Plate V.)

To the left, facing south-west, is Ṣákyamuni, the last or seventh Buddha. He sits, as he sat when he gained perfect knowledge; his left hand is laid in his lap with up-turned palm, his right arm stretched in front, the palm laid on the right knee, and the finger tips resting on the pedestal, in the Earth-Touching Position, or *Bhúsparshamudrá.* From the centre of the arched canopy above him rise three sprigs of the peak-leaved *pipala,* Ficus religiosa, Ṣákyamuni's *Bodhi* Tree. (Plate VI.)

To the left, facing south, is Káṣyapa, the sixth Buddha. His left hand is laid in his lap with up-turned palm like Ṣâkyamuni, but the right hand is raised to the level of the shoulder, and the palm is open with a slight forward bend in the Blessing Position, or *Varamudrâ.* The centre of his canopy is crowned with a tuft of banyan leaves, Ficus indica, Káṣyapa's *Bodhi* Tree. (Plate VII.)

Next to the left, facing south-east, comes Kanaka, the fifth Buddha. Like the image of Ṣâkyamuni he is seated in the Earth-Touching Position, the left hand laid open in the lap, and the palm of the right hand on the knee, the finger tips resting on the ground. The two twigs of the *udambara* fig, Ficus glomerata, which crown his canopy, show that he is Kanakamuni. (Plate VIII.)

Next to the left, facing east, comes Krakuchchhanda, the fourth Buddha. He sits cross-legged with both hands laid in his lap, the back of the right hand placed in the palm of the left in the Meditation Position, or *Dhyânamudrâ*, also known as the Lotus-seated or *Padmâsana* Position. The leaves that crown his canopy apparently belong to the *sirîsha*, Acacia sirisa, the *Bodhi* Tree of Krakuchchhanda. (Plate IX.)

Next to the left, facing north-east, comes Viṣvabhû, the third Buddha. He is seated cross-legged, like Maitreya in the Giving Position, or *Varamudrâ*, the left hand with up-turned palm laid in the lap, the right arm stretched in front, and the hand open, the back resting on the right knee. Unlike the other figures, he has an aureole which fills the space between the head and the arched canopy above. The canopy is crowned with a bunch of leaves, and there are pinnate leaves on each side of the head. According to the Ceylon books, Viṣvabhû's tree is the *sâla*, Shorea rubusta. But these are not *sâla* leaves, but apparently *pâṭali*, Bignonia suaveolens, leaves, which, according to Ceylon books, is the badge of Vipaṣyî, the first Buddha. (Plate X.)

The next image, facing north, is Ṣikhî, the second Buddha. He sits cross-legged in the Thinking or *Padmâsana* position, the hands with up-turned palms laid on the lap, the right hand resting on the left hand. The tuft that crowns his canopy is apparently a white lotus or *puṇḍarîka*, which, according to the Ceylon books, is Ṣikhî's badge. (Plate XI.)

The last image, facing north-west, is Vipaṣyî, the first Buddha. He sits cross-legged in the Teaching or *Dharmachakra* Position, the



Kásyapa.



Kanaka.



Krakuchchhanda.



Viṣvabhû.



Ṣikhî.



Vipaṣyi.

hands raised to the chest, the tips of the left little finger caught between the points of the right thumb and forefinger. His canopy is crowned by a central bunch, and two side plumes of leaves, much like the leaves of the *aṣoka* tree, Jonesia asoka. This agrees with the sculptures in the Bharhut stûpa (B. C. 200), but not with the Ceylon books, which make Vipaṣyî's badge the *pâṭali* or Bignonia suaveolens. (Plate XII.)

With these eight Buddhas the row of eight Buddhas in a fifth century painting above the doorway of Ajanta Cave XVII., forms an interesting comparison. The eight Ajanta Buddhas are of one size, about twelve inches high, in panels eighteen inches by twelve inches. All are seated cross-legged on cushions, and all have cushions behind their backs. Except Maitreya, whose long tresses hang to his shoulders, all have close-cropped curly or woolly hair rising to a knob on the crown. All wear the ascetic's robe. In some of the figures the robe is drawn over the left shoulder, leaving the right shoulder bare; in others it covers both shoulders and is fastened round the neck like a coat. Round the head of each is a nimbus, and each sits under his *Bodhi* tree. The eight figures form two sets of four. The four on the right vary in hue from wheat colour to umber brown; the four on the left are black, perhaps because the colour has faded. The black Buddhas have also a white brow mark which the others have not. The flower scroll and a belt of small figure groups under the four right hand Buddhas also differ from the flower scroll and the figure groups under the four left hand Buddhas. The figure most to the right is Maitreya, the Coming Buddha. He is painted in the act of passing from being a Bodhisattva to be a Buddha. His skin is wheat-coloured, and his hair falls in long tresses on his shoulders. He is dressed as an ascetic in a brick-coloured robe drawn over the left shoulder, leaving the right shoulder bare. He wears the ornaments of a Bodhisattva, a rich tiara, earrings, a necklace, armlets, and anklets. He sits in the *Varamudrâ*, or Giving Position, his right hand near or over his right thigh, with open upturned palm, his left hand, also with upturned palm, rests on his lap over his folded feet. He is seated under a long-leaved tree which is difficult to identify. On Maitreya's right is Ṣâkyamuni or Gautama, wheat-coloured, in a salmon robe, which covers both shoulders to the neck like a coat. His hands are in the *Dharmachakra-*

mudrá, or Teaching Position, both raised to the chest, the tip of the left little finger caught between the points of the right thumb and first finger. Over his head hangs a bunch of *pipala*, Ficus religiosa, leaves representing the tree under which he is sitting. On Gautama's right is Kâṣyapa, dusky yellow in hue, with a dark grey robe covering both shoulders like a coat. His hands are in the *Dhyâna-mudrâ*, or Meditating Position, both laid in the lap, with upturned palms, the right hand above. His tree is an *udambara*, Ficus glomerata, with faded fruit. On Kâṣyapa's right is Kanaka, umber brown, with a white robe drawn over the left shoulder, leaving the right shoulder bare. His hands are in the *Abhayamudrâ*, or Blessing Position, the right hand raised to the right shoulder, the palm open and held slightly forward: the left hand in the lap open and with upturned palm. His tree looks like a banyan, but it has no air-roots, and may be a *pákhádi* or *pipri*, Ficus infectoria. On Kanaka's right is Krakuchchhanda who, like Kâṣyapa (No. 3), is shown in the Meditating Position. He is black with a white robe, which rises to the neck, covering both shoulders. His tree is the *pâṭali*, Bignonia suaveolens. On Krakuchchhanda's right is Viṣvabhû, black in hue, with a white robe drawn over his left shoulder. He sits like Kanaka (No. 4) in the Blessing Position. Over his head is a bunch of long deep green leaves, perhaps of the *asoka*, Jonesia asoka, but they are difficult to identify. On Viṣvabhû's right is a damaged figure of Ṣikhî, black, with a light coloured robe that fastens round the neck, covering both shoulders. Like Kâṣyapa (No. 3) and Krakuchchhanda (No 5) his hands are in the Meditating Position. His tree has disappeared. On Ṣikhî's right is Vipaṣyî, black, with a white robe drawn across the left shoulder. Like Ṣâkyamuni (No. 2) his hands are in the Teaching Position. Above his head hangs a bunch of *sâla* leaves, Shorea robusta, representing a portion of the tree under which he is sitting. (Plates XVII.-XVIII.)

In the copper casket were enclosed, one within the other, four caskets, of silver, of stone, of crystal, and of gold. The copper casket is about six inches high, one-half of it body and the other half lid. The body is cup-shaped with a flat base. The lid is slightly conical, and has two circles of hollow moulding about an inch and a half apart. At the back and at the front of the lid is a copper ring, and at the back and at the front of the body is a pair of similar copper rings. When the lid is shut, the three rings in front and the the three rings behind come into a straight line. At the back a copper



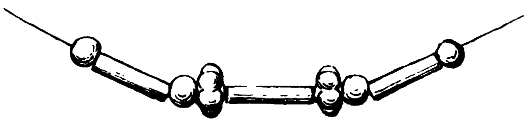
Ṣikhî.



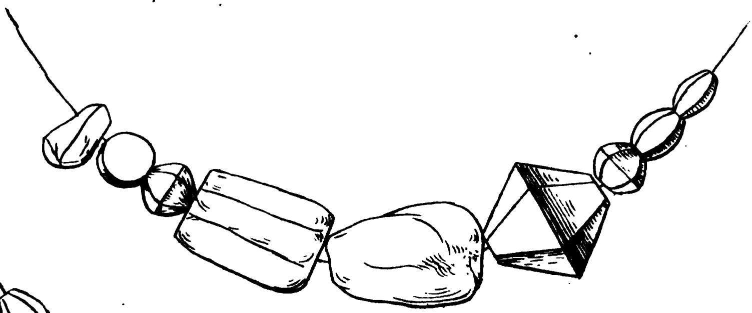
Vipaṣyi.

Plate XV.

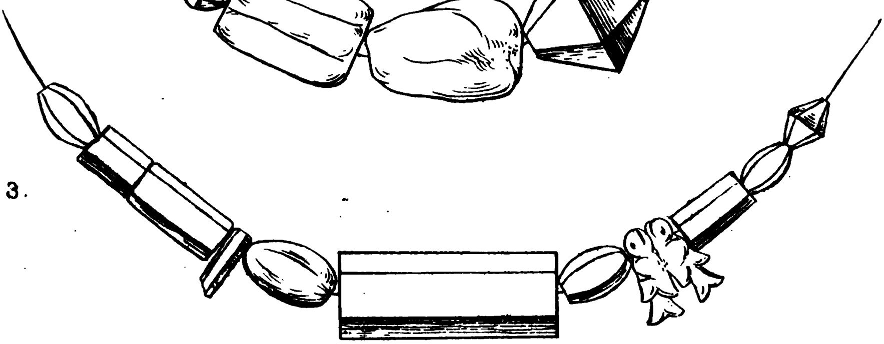
N° 1.



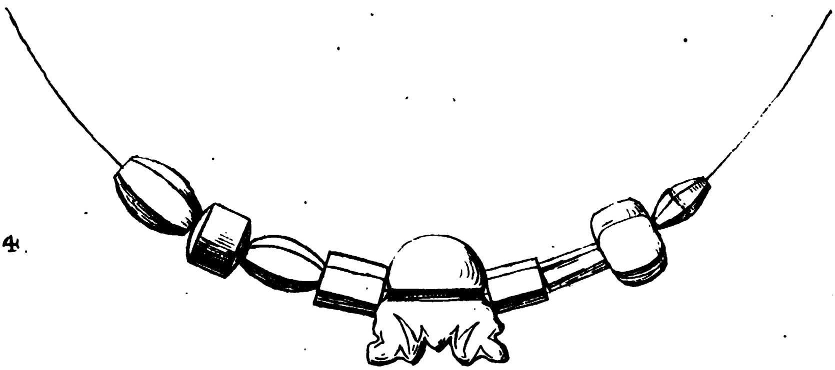
N° 2.



N° 3.



N° 4.



In the middle of the fourth string comes a white and purple amethyst cut in the form of a Buddhist trident, about $\frac{1}{8}''$ broad by a little more in length. On either side of the trident come two pairs of six-sided beryl beads. Next on the left comes a carbuncle, and on the right a small bead of dark red glass. Last comes on the right an irregular six-sided amethyst and on the left a flat round crystal.

In the copper casket, among the stones, gold flowers, and scented powder, was a well-preserved unworn silver coin. It weighs thirty-four grains. On the obverse is a well made-male head looking to the right. The head-dress consists of a strap with a bunch of pearls on the forehead; and from the temple locks of combed hair fall over the strap. Behind the head hangs a string knotted at the end, probably a braided lock of hair; from the ear hangs a three-ringed ornament, one ring below another, falling to the neck. The beard and moustache are shaved, and the face looks about forty years of age. Round the face is a legend in ancient Nágari characters, much like the character used in Násik and Kanheri Cave inscriptions of the first and second centuries after Christ. The legend reads:—

सिरियञसातकंनिस रञो गोतमिपुतसं

Sanskrit.

श्रीयज्ञशातकर्णे राज्ञो गोतमीपुत्रस्य

Translation.

'Of the illustrious Yajna Ṣátakarṇi, the king Gotamiputra.'

Yajnaṣrî's title, as given in the Násik and Kanheri cave inscriptions, is रञो गोतमिपुतस सिरि यञसातकणिस, that is, 'Of king Gotamiputra, the illustrious Yajna Ṣátakarṇi.' The legend should, therefore, be read first from above the head down as far as the mouth, and again from the back of the neck to the middle of the head. This would read as in Plate II., fig. 6. The reverse has, in the middle, a pyramidal symbol with three tiers of circles, the lowest tier of three circles; the middle of two, and the highest of one, with a larger circle on the top. To the left is the usual Ṣátakarṇi and Ujjain coin-symbol, of four circles joined by two cross lines. Above these two symbols are the sun with rays and a crescent moon, and below them is a waving serpent-like line. Round the symbols is the legend in characters exactly the same as on the obverse, and round the legend is a dot-

ted circle. The impression on this side is imperfect, as the coin seems to have slipped while it was being stamped. Six letters of the legend are only partly shown. The letters that appear entire are गोतमिपुतकुमारु यञसातकनि. Of these the मा of कुमारु and सा of सातकनि look like रा; both of these, I believe, are mistakes due to the engraver's ignorance of the character. Of the six letters, of which only the lower parts appear, the sixth is evidently स and from their lower parts I believe that the other letters are च, तु, र, प, न, together forming the word चतुरपन. (Plate II., fig. 7.)

In the absence of another specimen of this coin with the legend entire, the legend on the reverse may be read :—

चतुरपनस गोतमिपुतकुमारु यञसातकनि

Note.—The lower part of च appears; then there is a long stroke, probably तु; then another stroke, probably र; the lower parts of प and न are fairly distinct.

Translation.

Yajna Ṣâtakarṇi, son of Gotamî, prince of Chaturapana.

Note.—Chaturapana is, I believe, the name of Yajṇasrî's father. As the coin is struck in imitation of the Kshatrapa coins, which give the name of the father, and as the Ṣâtakarṇis were always called after their mothers, care has been taken to give the names both of Yajnaṣrî's father and of his mother.

The workmanship of the coin is good. The style is copied from the coins of the Kshatrapas, the difference being in the bare head, the side locks, the bunch of pearls, and the hanging braid of hair of the Ṣâtakarṇi king.

The silver casket, which was inside of the copper casket, is about six inches high, with a diameter in the middle of 4¼ inches. It is in two parts, body and lid, the body 2⅝ and the lid three inches in height. The body stands on a rim about half an inch high, and rises bowl-like till, near the lip, it is cut into a round groove about a quarter of an inch deep. The lid fits in this groove, and is shaped like an inverted bowl. It rises in three tiers. The top of the third tier, which is flat and about an inch and a half across, ends in the middle in a pointed boss about one and a quarter inches high. The casket is made of pure silver, and weighs 7 oz. 29 grains. (Plate XIII., fig. 3.)

In the space between the silver casket and the stone casket, were eighty-six gold flowers of 900 touch and weighing 188 grains. They are of eight different kinds, thirty-seven are plain round

Fig. 1.

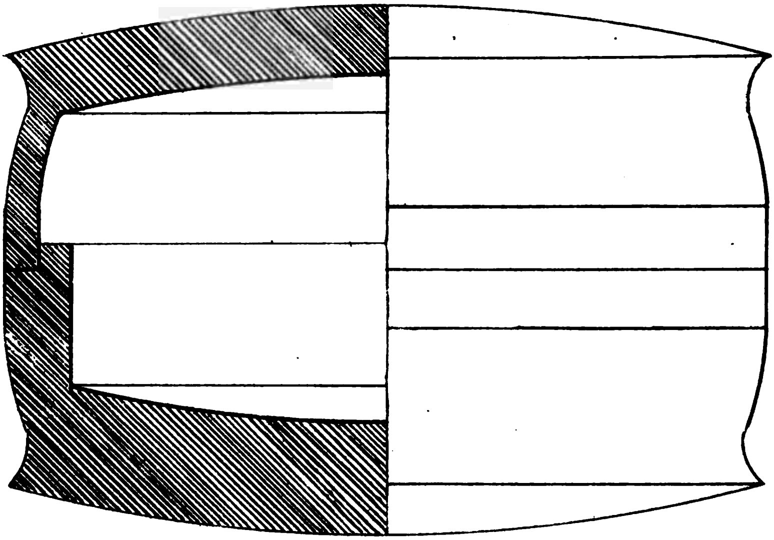


Fig. 2.

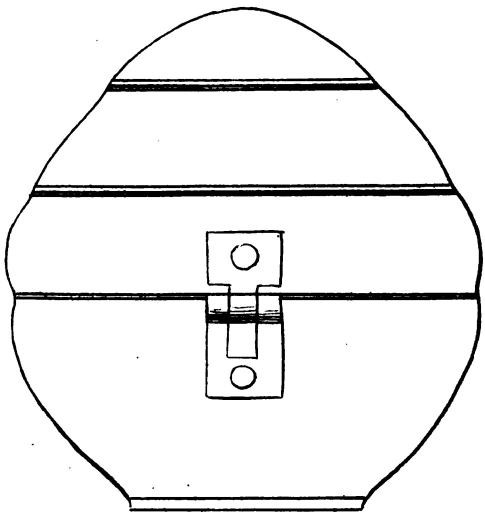


Fig. 3.

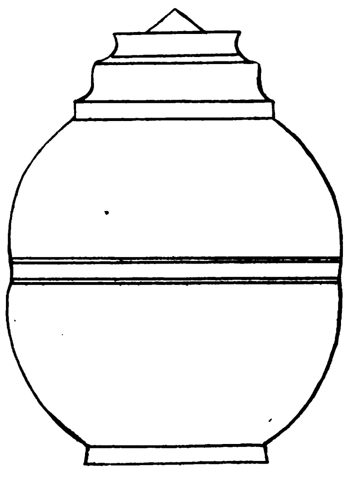


Plate XIV

Fig. 1.

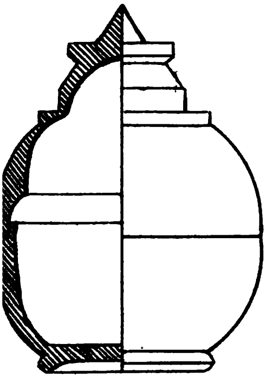


Fig. 2.

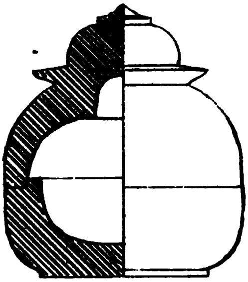


Fig. 3.



Fig. 4.



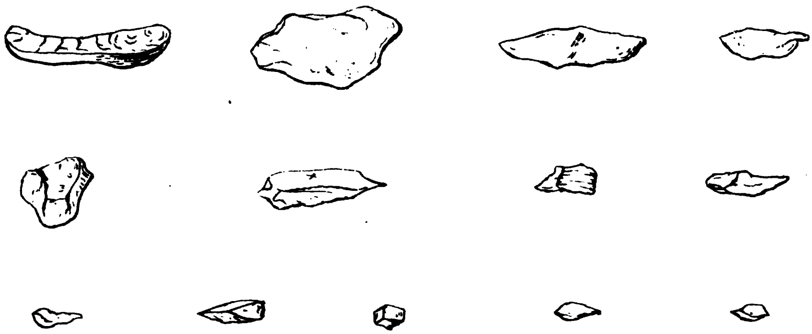


Fig. 5.

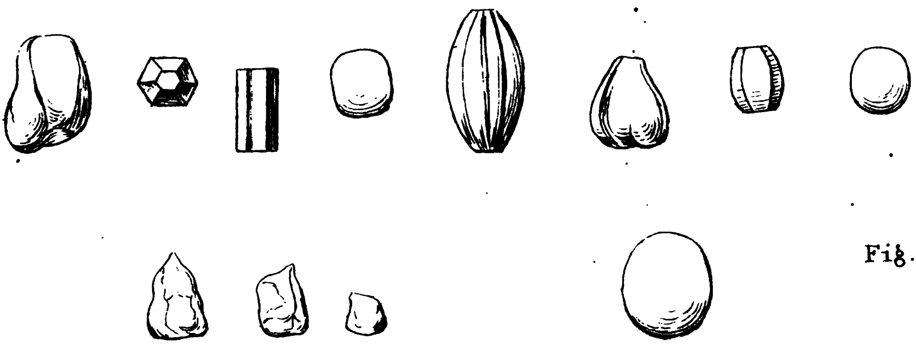


Fig. 6.

discs covered with dots, twenty-six are *bakuli* or Mimusops elenghi flowers, nine are different kinds of discs, five are small stars, two are sun flowers, one is a twelve-petalled flower, and one is a flower with four large and four small petals placed alternately. Nine of the flowers were spoilt.

The stone casket is of brown sandstone, and appears to have been turned on a lathe. It is four and a half inches high, with a diameter in the middle of four inches; it consists of a body and a lid, the body two inches and the lid two and a half inches high. The body rests on a rim about three-eighths of an inch deep. The lid is in shape like the body inverted, except that it has a top much like the top of the silver casket. This stone casket closely resembles the sixth casket of the Bhilsâ topes. (Plate XIV., fig. 1.)

Fitting tightly into the stone casket was a crystal casket, about three and a half inches high and three inches in diameter. It is in two parts, a body and a lid. The body is one and a quarter inches high and deep, and the lid two and a quarter inches high and deep. Except that it has a flat base the crystal casket is much like the stone casket. (Plate XIV., fig. 2.)

In the crystal casket was a gold casket, and in the top of the lid of the crystal casket a hole was cut into which the point of the gold casket fitted. Round the gold casket were nineteen gold flowers, seven with four petals, three with eight even petals, three with eight alternately large and small petals, and one a round disc covered with little knobs. The gold casket is about one and three-quarter inches high, with a diameter in the middle of one and a quarter inches. It is made of thin gold and weighs 159 grains. It is covered with waving lines of raised tracery in the scroll pattern, and in the hollows are rows of minute pushed out beads. The cup of the casket, which has somewhat lost its shape, stands on a thin base, and bends outwards in the form of a broad bowl. The lid rises in a semicircular dome about nine-sixteenths of an inch high. On the dome, separated by a thin round rim, stands a smooth water-pot or *kalasa*, about three-eighths of an inch high, from the mouth of which rises a pointed lid or stopper about a quarter of an inch high. (Plate XIV., fig. 3.)

In the gold cup were thirteen tiny pieces of earthenware, varying from one inch to a quarter of an inch in length. Two of them are thick, one is of middle size, and ten are thin. The thick fragments are about five-sixths of an inch thick. One of them is three-eighths

of an inch long, and another about three-fourths of the first. In colour all are light brown. The fragment of middle thickness is about an eighth of an inch thick and about a fifth of an inch long. In colour it is dark brown inside and light brown outside. The largest of the thin fragments is seven-eighths of an inch long and one-eighth of an inch thick, the breadth is a little less than the thickness. It seems to belong to a circle five inches in diameter. The thin fragments are all brown in colour and smooth on the outside. The other thin fragments are very small, the smallest $\frac{1}{32}$nd of an inch thick and $\frac{1}{4}$th of an inch long. Covering the earthen pieces were ten gold flowers as bright as the day they were put in. Three of them are twelve-petalled, three have eight even and three eight alternately large and small petals, and one is four petalled. There was also a bit of green glass, *pâch*, $\frac{3}{16}'' \times \frac{3}{16}''$, and a little spark of diamond which has been lost. (Plate XIV., fig. 5.)

This completes the description of the articles found in the Sopârâ *stûpa*. Before considering the origin of the earthenware relics and the age of the *stûpa*, the questions arise, Why were these articles placed in the *stûpa?* And what guided the builders of the *stûpa* in the choice of the articles and of the materials of which the articles were made? First as to the number and the materials of the caskets. The idea of the builders of the *stûpa* seems to have been to enclose the relics in seven envelopes. Seven is a holy number. The envelopes should be more and more valuable the nearer they come to the central object which they enclose. So in the Sopârâ *stûpa* there is the clay and brick of the mound, the stone of the coffer, and the material of the five caskets; copper, silver, stone, crystal and gold, each more valuable than the covering in which it is enclosed. The stone casket seems to break the rule, and it is difficult to suggest an explanation. It seems to be plain sandstone, but it may stand for marble or some other precious material.

Again, what is the meaning of the gold flowers found in all the caskets, except in the stone casket? (Plate XVI.) In India the throwing of flowers is a sign of welcome and of worship. When Buddhas or Tirthankars gained perfect knowledge, when some great personage is born or dies, on the field of victory, or when a king enters his capital in triumph, gods and men cover them with flowers. The custom is referred to in the Mahábhárat and Rámáyan, and in Buddhist and Jain sacred books. Another and a very early form of the practice was to mix gold flowers with real flowers, or to use

nothing but gold flowers, for gold is the richest and most meritorious offering. While the images of the gods are carried in procession, or while the wealthy or saintly dead are borne to the burning ground, it is still the practice to scatter gold flowers mixed with real flowers, and to leave the gold flowers to be picked up by the poor. Again, on festive, religious, and other great occasions, when a ruler seated on an elephant passes in state through his capital, persons sit behind him and throw over his head gold or silver flowers to be scrambled for by the people. So also when a vow has been made to present a god with a particular kind of flower for a certain number of days, on the last day of the vow, instead of real flowers, flowers of gold are presented, as gold is the richest of offerings. The flowers in the Sopârâ caskets were placed there as offerings to the relics. How did it come that flowers were laid in all the caskets except in the stone casket? The ceremonial observed in laying the relics in their place seems to have been this. Flowers were dropped over the pieces of earthenware and the golden casket was closed; flowers were dropped over the golden casket and the crystal casket was closed. When the crystal casket was closed flowers were strewn over it, but they had to be taken out as it was found that the stone casket fits the crystal casket too tightly to leave room for flowers. Again, when the stone casket was closed flowers were dropped into the silver casket, and when the silver casket was laid in the copper casket gold flowers were again strewn. The number in the copper casket was specially large, as it included the flowers for which there was no room in the stone casket. In the copper casket besides the gold flowers there were the thirteen undrilled and thirty-one drilled stones, the sweet-scented powder, the gold image of Buddha, the inch or two of silver wire, and the patch of gold leaf and the coin. All of these were offerings to the pieces of earthenware. The seven kinds of undrilled stones represented, as has been noticed, an offering of seven jewels, and the drilled-stones probably represented the offering of a necklace; the sweet-scented powder was an offering of incense; the silver wire and the gold leaf were offerings of metal; and the coin was an offering of money.

Remarks.

The objects of worship in whose honour the *stûpa* was raised are beyond doubt the tiny pieces of earthenware. That so large

a structure should have been raised to preserve so tiny and so few fragments of clay seems to me to prove that the builders of the relic mound believed them to be pieces of the begging bowl of the world-honoured Gautama Buddha.

That the builders of the *stûpa* believed these pieces of earthenware to be fragments of Gautama's begging bowl is further proved by the circle of Buddhas that surround the copper casket. The meaning of the circle of Buddhas is that Maitreya, the Coming Buddha, has come, has entered the relic mound, and asks from Gautama his begging bowl in token that Gautama admits his claim to be Buddha. The other Buddhas are present because it is the belief that Gautama's bowl had been passed from one Buddha to another as a symbol of the office of Buddha.

The past and the future history of Gautama's bowl were told by an Indian Buddhist to the Chinese pilgrim Fah-Hian in the beginning of the fifth century. The Indian's account was that Buddha's bowl was first at Vaiṣâlî, the modern Vashâda or Besârh, about twenty-five miles north-east of Patnâ. In Fah-Hian's time (A. D. 410) it was on the borders of Gândhâra in the Peshâwara relic mound. In about a hundred years the bowl would go beyond the Oxus to the country of the western Yuechi. After a hundred years with the Yuechi it would pass (600) to Khoten east of Yarkanda. The eighth century would find it at Koutche to the north of Khoten. In the ninth century it would be in China. In the tenth century it would pass to Ceylon, and in the eleventh century to Mid-India. It would then go to the paradise of Maitreya or the Coming Buddha in Tusita. Maitreya would say, with a sigh, 'Gautama's bowl is come.' After seven days' worship the bowl would go back to India, and a sea dragon would take it to his palace and keep it till Maitreya was about to become Buddha. It would then divide into four and return to the four rulers of the Air from whom it originally came. When Maitreya became Buddha the four kings of the Air would present him with the bowl. All future Buddhas would use it, and when the bowl disappeared the law of Buddha would perish.[1]

It is well known that Gautama's bowl was held in great reverence by Buddhists. The bowl is the first object of worship in Nepâla on the four gift days, *yugâditithis*. The Khatmandu bowl is of silver and shaped like a somewhat rounded U.

[1] Beal's Fah Hian, 36—38, 161—163.

It is about a foot in diameter and seven inches deep. Several sitting images of Buddha at Buddha Gayâ hold short round bowls, narrow at the mouth, much like the copper bowls given to Nepâla Bhikshus at the time of initiation, *dîkshâ.* In Ajanta Cave XVII. (scene 32), a painting of the fifth or sixth century, represents Gautama holding a bowl, and his wife Yaṣodharâ pushing forward their son Râhula to give Gautama alms.[1] Fah Hian found a stone bowl held in great respect in Peshâwara, and there are four other famous bowls in Ceylon, in China, in Kandahar, and in Ladak. All of these, except the Ladak bowl, are of stone, and most of them are whole bowls and of a very large size. The proper begging bowl of the Buddhist monk was either of iron or of clay. This and the fact that, as early as the second century after Christ, so few and such small fragments were deemed worthy of so grand a resting place, give the Sopârâ relics a better claim than any of their rivals to represent the begging bowl of Gautama Buddha.

As no inscription accompanied the relics, nothing can be said as to the builder of the *stûpa.* As to the date when the *stûpa* was built its shape is too ruined to let us say anything positive about it. What appears is a high circular plinth, from which rises part of a dome, a shape which might resemble *stûpas* of the Sânchi period (B. C. 250-150), which consist of a circular plinth surmounted by a semi-circular dome; but the quantity of brick and earth which covers the sides of the plinth leads me to think that the dome was larger, probably a three-quarter circle, akin in shape to the *dâghobâs* found in Western India caves of Yajnaṣrî's time, the difference being in the greater breadth of terrace in the Sopârâ *stûpa*, a feature which seems to have been narrowed in the cave *dâghobâs* from want of space. If no relics had been found, the form of the structure and the large bricks used in the building would have led me to assign the *stûpa* to an earlier period. But the fact that no coins except one of Yajnaṣrî's, was found among the relics, makes it probable that the *stûpa* belongs to his time The coin is so fresh and well-preserved that it seems to be an unused specimen which was placed in the relic box as an example of the current coin of the time. Yajnaṣrî's date has not been fixed. Three inscriptions belonging to Yajnaṣrî's reign occur in Western India caves, one at Nâsik and two at Kanheri. The Nâsik

[1] See Frontispiece. Compare the bowls in Fergusson and Burgess' Cave Temples, woodcuts Nos. 54 and 59.

inscription No. 4 in Cave VIII. is dated the 7th year of Yajnaṣrî. It reads :—

रञो गोतमिपुतस सामिसिरियञसातकणिस सवछरे
सातमे ७ हेमताण पखे ततिये३ दिवसे पथमे

Translation.

On the first day of the third fortnight of the winter months, in the seventh year of the illustrious King, Lord Yajnaṣátakarṇi, son of Gotamî.

In a second inscription in the great Cathedral Cave III. at Kanheri, the year is lost. The inscription reads :—

रञो गोतमि - - - - - - - - -
सातकंणिस्स स - - - - - - - [गि]
म्ह पखे पंचमे

Translation.

Of King Gotami - - - - -
Of Sátakani, year - - - -
Fifth fortnight of summer.

The third inscription in Kanheri Cave LXXXI. is dated in the sixteenth year of Yajnaṣrî. It reads :—

रञो गोतमिपुतस सामिसिरियञसतकणिस संवछरे १६ गिम्हान पखें १ दिवस ५

Translation.

On the fifth day of the first fortnight of summer in the sixteenth year of the illustrious king lord Yañasátakani, son of Gotami.

The form of the letters and the architecture of the caves in which these inscriptions occur leave no doubt that Yajnaṣrî is a later king than Pulumâyi Vâsishthîputra. As to Pulumâyi's date, it is now becoming admitted by scholars that the Tiastanos of Ozene and the Siri Polemaios of Bathana, mentioned by Ptolemy in his Geography, are Chashtana of Ujjain, the founder of the Ujjain Kshatrapa dynasty and Ṣrî Pulumâyi Vâsishthîputra of Paithan of the Ṣâtakarṇi dynasty, and that, therefore, these were two contemporary or nearly contemporary kings. Admitting that Ptolemy took many years to collect the materials for his great work, the date of these two kings cannot well be placed at more than twenty-five years before Ptolemy. Ptolemy made astronomical observations in Alexandria in A. D. 139, and he survived Antoninus, that is, he was alive in A. D. 161. Taking the date of Ptolemy's manhood at between A. D. 139 and A. D. 160, the two Indian kings whom he mentions may be placed some years earlier. The dates on Kshatrapa

coins, which continue through a term of 300 years, almost certainly belong to one of the two eras, Saṁvat or Ṣaka. Assuming the Kshatrapa era to be Saṁvat, that is B.C. 56, Chashtana's date, whose year is about fifty, would be about B. C. 6, that is, 144 years before Ptolemy, taking Ptolemy at about A.D. 150. This is improbable, as Ptolemy would not have named, as the ruler of Ujjain, a king who had been dead nearly a hundred and fifty years. On the other hand, as was accepted by the late Dr. Bhâu Dâji and Mr. Justice Newton, take the Ṣaka era of A. D. 78 as the Kshatrapa era. This brings Chashtana with his fifty years to A.D. 128, from eleven to thirty-two years before Ptolemy, a very reasonable interval. This, then, is Pulumâyi's date, and, as I have said above, there is no doubt that Yajnaṣrî comes a little later than Pulumâyi. Though it is not settled how many years passed between Pulumâyi and Yajnaṣrî, the form of the letters used in the inscriptions bearing Yajnaṣrî's date, seems to show that Yajnaṣrî was not much later. I incline to think that there was only one king between Pulumâyi and Yâjnaṣrî, and that very probably this king is the Chatarapana who is mentioned in the legend on the reverse of the Sopârâ coin as Yajnaṣrî's father. A new inscription, which I have found above a cistern in the Nânâghât, mentions a king Chaturapana Sâtakani, son of Vâsithi. The inscription reads : —

Transcript.

(1) सिधं रणो वसठिपुतस चतरपनसतकनिस

(2) सवछर तर १३ हेमतपख पचमे दिवसे १०

(3) कमवनस गहपतस दमघसस देयधम

(4) पनियपुवा देयधम सतगरपवते एथ *

* L. 1 वसठि is evidently a mistake of the engraver for वासिठि. As the upper stroke of प in चतरपन is a little curved, the name may be also read चतरफन. Anyhow it is a corruption of the Sanskrit name Chatushparṇa or Chitraparṇa.

L. 2 तर is an abbreviation for तेरसे. For हेमतपख read हेमंतपखे.

L. 3 For कमवनस read कामवनस. For गहपतस read गहपतिस. For दमघसस read दमघोसस.

The fourth line has सतगरपवतेएथ, which would seem to show that the name of the Nânâghât mountain was Satagara (Sk. Saptagiri). But there can be another reading of the fourth line पनियपुवा देयधम ऽ स तगरपवते एथ. According to the Sandhi rules in Prâkṛit an अ is often dropped without making any change in the previous letter, thus the Sanskrit of this line would be पानीयप्रपा देयधर्मोस्य तगरपर्वते अत्र that is, a water cistern here in the Tagara mountain, a meritorious gift of his (Damaghosha). This would support my previous identification of Tagara with Junnar (Journal B. B. R. A. S., XIII.), as the Nânâghât is the direct pass between Junnar (Tagara) and the coast.

Sanskrit.

(1) सिद्धं राज्ञो वासिष्ठीपुत्रस्य चतुष्पर्णशातकर्णेः

(2) संवत्सरस्त्रयोदशः १३ हैमंतपक्षे पंचमे दिवसे १०

(3) कामवनस्य गृहपतेर्दमघोषस्य देयधर्मः

(4) पानीयप्रपा देयधर्मः सप्तगिरि[° घर्मोस्य तगर?] पर्वते अत्र

Translation.

To the perfect one. A water cistern the meritorious gift here in Satagara (Sk. Saptagiri or Tagara ?) mountain. The meritorious gift of the householder Damaghosha of Kâmavana on the tenth day of the fifth fortnight of winter (in) the thirteenth (13th) year of king Chatarapana Sâtakani (Sk. Ṣâtakarṇi), son of Vasathi (Sk. Vâsishthî).

I believe that the Chatarapana or Chatarphana of this inscription is very probably the Chatarapana of the Sopârâ coin. My reasons for this opinion are: (1) the king in the Nânâghât inscription is called Sâtakani; (2) his maternal name is Vasathiputa; (3) and the letters of the inscription resemble the letters of the times of Yajnaṣrî. The first two points prove him to be a king of the Ṣâtakarṇi dynasty of Paithan; the third point and the words चतरपनकुमारु on the Sopârâ coin show him to be the father of Yajnaṣrî. Chatarapana's maternal name of Vâsishthiputra, that is Vâsishṭhî's son, probably shows him to be the younger brother and successor of Pulumâyi Vâsishthîputra. Again, a comparison of the Sopârâ coin, with Kshatrapa coins brings out more clearly that Yajnaṣrî was a contemporary of the Kshatrapas. As in Kshatrapa coins the head on the obverse of the Sopârâ coin looks to the right; while except the peculiar Ṣâtakarṇi symbol of four circles joined by a cross, the reverse shows all the usual Kshatrapa symbols, the dotted circle, the pyramidal symbol with the rayed sun and crescent moon, and the waving line below. I have little doubt that the Sopârâ coin was struck on the model of Kshatrapa coins of a type later than Chashtana. Of the later Kshatrapas, Rudradâman's coins are those which the Sopârâ coin most resembles in style and workmanship. I think Yajnaṣrî was a contemporary of Rudradâman, and believe that he is the very Ṣâtakarṇi mentioned in Rudradâman's Girnar inscription as having been twice really conquered.[1] Probably Yajnaṣrî made a successful inroad into Kâthiawâr from Aparânta by sea, but after a time was

[1] Ind. Ant. VII., 262.

forced to withdraw. Anyhow, Rudradâman's boast suggests that Rudradâman's conquests over Ṣâtakarṇi involved a previous conquest of his territory by Ṣâtakarṇi. Another coin of Yajnaṣrî which I have obtained from Amreli in Kâthiawâr supports this view (Plate II., fig. 7a). In the Amreli coin the head is a little worn, but the legend रञो गोतमिपुतस यञसातकणिस is fairly clear, though unfortunately the reverse has lost more of its legend than the Sopârâ coin. It is true that the finding of a coin does not prove that the place where the coin was found formed part of the territory of the king to whom the coin belongs. It is possible that for a time, however short, Yajnaṣrî did hold that part of Kâthiâwâr, and that his coins were current there. From coins and inscriptions I have fixed Rudradâman's reign as lasting from 70 to 100 of the Kshatrapa era.[1] Taking, as suggested above, the Kshatrapa era to be the Ṣaka era, Rudradâman's date would be A.D. 148-178. The date of his contemporary Yajnaṣrî would therefore be somewhere about the middle of Rudradâman's reign, or A. D. 160, which approximately is the date of the *stûpa.*

I have still one difficulty to solve before fixing the middle of the second century after Christ as the age of the *stûpa.* It is caused by the images which were found encircling the copper casket. As the images of the seven Buddhas are in a style of dress which did not vary, nothing can be said against their belonging to the time of Yajnaṣrî. With the image of Maitreya the case is different. We have no good specimens of the richer dress and ornaments in use during the second century after Christ. But comparing Maitreya's dress and ornaments with the specimens of Yajnaṣri's time, of which there are many examples in the Násik and Kanheri caves, the pyramidal crown, the sacred thread, the waist band and Maitreya's other ornaments differ greatly from the royal crown and corresponding details of dress and ornament in Yajnaṣrî's time ; and closely resemble the dress and ornamentation of images of about the seventh or eighth century. I can explain this only by supposing that about the seventh or eighth century the tope was opened for repairs, when new images and probably new copper and silver caskets were put in instead of the old ones, which had been spoiled by damp and verdigris.

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[1] Ind. Ant. VII. 257, 258.

IV. **Sculptures near Chakreṣvara Temple.**—About half a mile north of modern Sopârâ, and about 500 yards north-east of the Buddhist *stûpa*, is a lake called the Chakreṣvra or Chakâlâ Talâv. About the middle of its west bank is a modern temple of Chakreṣvara Mahâdeva, to which a collection of sculptured stones, varying in age from the tenth to the twelfth century, gives a special interest. The chief of the sculptured stones is a well carved statue of Brahmâ, which leans against a large banyan tree facing the temple. The people say that this statue was found about thirty years ago in a field in Sonârbhât, about half a mile south-west of Sopârâ.[1] It measures six feet four inches long by two feet broad, and stands erect with three heads and four arms. The three heads, a front and two side faces, have richly carved tiaras. The fourth head is not shown, as it looks back. The middle face has a long pointed beard, the side faces are hairless. Of his four hands the right upper hand holds the sacrificial ladle or *sruk*, and the lower right hand a rosary; in the left upper hand is a book roll, the Veda manuscript, and the left lower hand holds either a water jug, *kamandalu*, or a *ghi* flask, *âjyasthâli*. There are necklaces round the neck, armlets on the arms, bracelets on the wrists, and rings on the fingers. The *dhotar* or waistcloth is fastened by a girdle round the waist. On the shoulder is a deer skin, the head of the deer appearing on the chest below the right shoulder. The sacred thread hangs like a thick strap in a waving line to the thigh. On each side below the knee is a female figure, probably Sâvitrî and Sarasvatî. The figure on the visitor's right holds sacrificial fuel, *samidh*, and the figure on the left holds a *ghi* pot in the left hand and a ladle, *sruk*, in the right. Below this left hand figure is another figure with a sword in the right hand, and below the right-hand figure is a swan, the carrier and symbol of Brahmâ. The image is well executed, but is not complete. The earrings and the minute carving of the armlets and bracelets have been left unfinished.

[1] Near where the image of Brahmâ was found are the ruins of a temple which, from a fallen image which looks like the Jain Devî Ambikâ, appears to have been a Jain temple. This spot is held sacred and visited by Jains. At a little distance from the site of this Jain temple a headless Nandi was found, which with other remains in the Sonârbhât, leads to the inference that there were several Brâhmanical temples in this neighbourhood. The Nandi is now placed in front of Chakreṣvara temple.

Under the banyan tree, close to Brahmâ's statue, are several other sculptured stones. One of them is a standing cobra-hooded image of Pârsvanâtha, of the Digambara sect of the Jains. It is not later than the tenth century, perhaps older. About five feet to the south of the banyan tree is a modern shrine of Hanumân, with verandahs on the four sides. On the verandahs are placed several old images. One of these, on the east verandah, facing the pond, is Haragaurî or Ṣiva and Pârvatî (1′ 10″ × 1′ 9″). Ṣiva has four hands, a tiara, and an aureole. By the side of Pârvatî, on the right, is Ganesh, and below Ganesh is Kârtikeya on a peacock. Near Haragaurî, on the first stone facing the south, is an image of the Sun (2′ 6″ × 2′) standing on the heads of seven horses. The two hands are raised above the elbows and hold lotuses. Round the neck are rich necklaces, and a chaplet of beads falls below the knees. The end of the waist cloth hangs in heavy folds between the legs, and a well carved cloth is shown round the thighs. He wears large and rich shoes, the peculiar symbol of the Sun god. Near the sun image is a small well-carved figure of Chandraprabha, the eighth Tirthankara. Besides these there are two *satî* memorial stones, and other broken sculptures.

Part II.

Ancient Inscriptions and Symbols on Padaṇa Hill.

About eleven miles north of Bombay, eighteen miles south of Sopârâ, and three miles north-east of Goregaon station on the Baroda railway, is a small range of hills whose northern extremity, jutting out towards the deserted village of Âkurli, goes by the name of Padaṇa. The Marâthi word Padaṇa corresponds to the Gujarâti Padâṇa and to the Hindi Padâva, and means a place of encampment. The name Padaṇa has been given to this hill because during the rainy months the cattle from the neighbouring villages are taken to its dry flat top to save them from the mud and slime of the rice lands below.[1] Many similar places are called Padaṇa.

[1] When I was on the hill top in February, there was much dry cowdung which boys were collecting to take to the fields for manure.

Padaṇa hill is from 180 to 200 feet above the level of the surrounding rice lands. It rises with an easy slope from the west, but on the east ends in a sheer cliff. To the south it is connected with a range of small hills, and on the north falls gradually into the plain. The top measures about 350 feet from north to south. It is somewhat broader in the south, narrowing northwards with a gradual downward slope. On the west much of the hill top is on a slightly higher level, like a raised platform. The hill lies six miles west of Kanheri, and the black cleft in which the Kanheri caves are cut can be clearly seen.

There is no building on the top of the hill. On the south appears something like the foundation of a wall, and on the north is a circle of undressed stones. Neither of these are old foundations; they are the sites of temporary huts erected during the rainy months by cattle keepers. At the base of the hill to the west is a pond with a broken dam which is almost dry in the fair season.[1]

The hill top contains the following objects of interest:—

(1) A natural cave.
(2) Symbols cut on the surface of the rock.
(3) Inscriptions cut on the surface of the rock.

Cave.—The natural cave is almost in the middle of the hill top, near the western edge. Over it grows a stunted tamarind, and at the foot of the tree are some signs of stone work. The cave faces north. Its entrance is almost choked with earth, and it looks like the hole of some small animal. I learnt from the people of the neighbourhood that Káthodis in search of porcupine quills sometimes make their way into the cave, and they say there is space inside for sitting. The outside of the cave favours the truth of this statement of the Káthodis. If the mouth were opened the cave might be found to contain some objects of interest.

Symbols.—There are eleven symbols carved in different parts of the hill top. (No. 1.) The footmarks of a cow and a calf are sixty feet east of the tamarind tree. The four feet of the cow with the hoofs marked are well cut in the rock, the cow facing north. The distance between the front and hind legs is two feet six inches. The forelegs are rather far apart, the distance between them being

[1] The dam of this pond is said to have been made by Bháu Rasul, once the proprietor of Malád village. But as the pond seems to have been old, Bháu Rasul probably repaired an older dam.

eight inches; the hind legs are closer together, only two inches apart. Each hoof is about three inches long and about the same in breadth. The calf faces the south, and from the position of its feet seems to be sucking the cow. The distance between its front and hind feet is one foot six inches. Each hoof measures an inch and a half long, and about the same in breadth. The distance between the two fore feet and between the two hind feet is about an inch. (See Plate I., fig. 1.)

(2) The *chakra* or Buddhist wheel is cut about fifteen feet south of the cow's feet. It has fifteen spokes and a double circle. The diameter of the wheel is 9½ inches. (Pl. I., fig. 2.)

(3) Seventeen feet east of the *chakra* or Buddhist wheel, and on the east edge of the hill are two pairs of human feet facing each other, one pair smaller than the other. These feet are not cut in the way feet are usually carved; they are either cut with shoes, *champals*, or perhaps the work is rough and unfinished. The larger pair faces west, each foot ten inches long by four inches broad. Facing it about two inches to the west is a smaller pair, each foot 8½ inches long by three inches broad. The people call these the footmarks of a husband and wife, *navarâ-navariche pâye*. (Plate I., fig. 3.)

(4) About three feet south of the two pairs of footmarks is a small conch shell, nine inches long and six inches broad in the middle. (Plate I., fig. 4.)

(5) About fifty feet south of the small conch shell is a pair of child's feet going from south to north. The left foot is in front, and the right behind, as if the child was crossing a slit in the rock. The two feet are ten inches apart; each foot is four inches long, with a breadth at the toes of 2½ inches. These feet are very well carved. (Plate I., fig. 5.)

(6) Three feet west of the right or hind foot of the child is a large conch shell, one foot seven inches lóng and nine inches broad in the middle. (Plate I., fig. 6.)

(7) a & b. About fourteen feet south of the large conch shell is a pair of large human footmarks, each mark being one foot long by five inches broad. They are on the eastern edge of the hill, and are the marks of some one leaping out towards the east. The right foot is five feet and five inches in front of the left. They are both well carved. In front of the hind footmark is Inscription E in letters

of the first century after Christ. By the side of the same footmark is Inscription F in letters of the second or third century after Christ. To the left of the front footmark is Inscription G in letters of about the second or the third century after Christ, and to the right is Inscription K, the well known Buddhist formula in letters of about the fifth or sixth century after Christ. (Plate III., figs. 7a and 7b.)

(8) The Buddhist Trident.—This symbol is about eight feet south of the large footmarks. To the (visitor's) right is Inscription H in letters of the first century after Christ, and below the symbol is Inscription I in letters of the second or third century after Christ. To the (visitor's) left is Inscription J in letters of about the second or third century after Christ. Except for the two ox-hoof marks this symbol much resembles what is generally known as the Buddhist trident, an emblem found in old Buddhist sculptures and coins. In dignity the so-called Buddhist trident comes next to the Dharmachakra and to the pentagonal symbol below both of which it is generally found. In one place in the Bhilsâ sculptures the trident is carved on the throne of Buddha as the principal object of worship. In other sculptures it appears in flags, in ornaments, and as an auspicious mark on the sole of Buddha's foot. Its meaning has not yet been settled. General Cunningham believes it to be a Dharma symbol, a monogram formed from the letters य, र, ल, व, स, which the later Tântrikas use to represent the five elements.[1] To me the symbol seems to be derived from the face of an ox, much resembling the Greek sign for the constellation Taurus. The inscription by the side of this Padaṇa symbol नंदिपअं, Sk. नंदिपदं, that is 'The symbol of the bull,' seems to tell in favour of the Bull Theory. The two ox-hoof marks in the symbol are perplexing. I can suggest only one explanation. The symbol was originally intended to represent a bull's head, and was known as नंदिपदं, that is, the bull symbol. In later times the word *pada* was supposed to mean foot not symbol, and ox-hoof marks were carved to explain the phrase *nandi padam.* (Plate III., fig. 8.)

(9) Seven feet south-east of the trident are two jugs, one large the other small. The large jug is fourteen inches long, nine inches across, and five inches long in the neck. It much resembles the jugs found in old sculptures in the hands of monks and

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[1] Bhilsâ Topes, 356; compare Tree and Serpent Worship, 106, 192; Jour. R. A. S. (N. S.) III. 160—162.

Bodhisattvas. The small jug is eight and a half inches long and five inches across. It has a neck two and half inches long and a side spout two inches long. Both jugs appear to be made on the model of clay pots. (Plate I., fig. 9.)

(10) Eighty-six feet north-west of the trident, on a higher level, is a jar eleven inches long, eight and a half inches across in the middle, and three inches long in the neck. In the middle of the jar is a square pattern with a point in the middle, probably for ornament. A bit on the side is lost. (Plate I., fig. 10.)

(11) 190 feet south-west of the last jar, on a detached rock to the south, is a mirror with a round disc and a handle. The disc of the mirror is ten and a half inches across, and the handle seven inches long. It is like the metal mirrors used in Nepâl at the present day, the disc being fitted into the handle in the same way. They are made of bell metal or of brass, with a specially large proportion of zinc. In Nepâl metal mirrors are considered more suitable for religious purposes than looking glasses. There the mirrors which are held in front of a god after his worship is over are still made of metal, mostly of silver, and so is the mirror held up to the bridegroom when dressed in his marriage robes, a glass mirror being considered unlucky. Several old Nepâl barbers even now use metal mirrors, a little different in shape from this Padaṇa mirror. Among the eight auspicious things shown in the Khandagiri and Girnár sculptures are mirrors resembling this mirror in shape.

Inscriptions.

There are in all eleven inscriptions, which I have marked in letters A—K, to distinguish them from the symbols, which are marked in numbers. The inscriptions range from the first to the sixth century after Christ. All except two are carved in the old Prâkṛit used in Western India cave inscriptions.

Inscription A.

Inscription A is well cut in large well-preserved characters of about the first century after Christ. It is in one line, six feet long, and begins with the *svastika* mark.

Transcript.

पवतस वासाअस आरामो अपरिलो

Sanskrit.

पर्वतस्य वासाकस्याराम अपरास्थः

Translation.

The western seat of the Vâsâka mountain.

Note.—वासाक may be a corruption of वार्षक, that is, for the rainy season; but I think वासाक is the original name of Padana hill. आराम properly means a pleasure seat or garden. Here I think it is used in the sense of a pleasure seat, as having been a favourite seat of some ascetic who used to sit on the hill top enjoying the view across to the sea. If आराम meant a garden, something would have been added to say whether it was a gift, and if so by whom it was given. Again there is a mention in another inscription of an eastern आराम.

Inscription B.

Inscription B is about thirty feet south-east of inscription A. It is one foot ten inches long, and is written in two lines. The letters are well cut and well preserved of about the first century after Christ.

Transcript.

कोसिकयस उदओ आरामो च

Sanskrit.

कौशिकेयस्य उदय आरामश्च

Translation.

And the eastern pleasure seat of Kosikaya.

Note.—Kosikaya is Sanskrit Kauṣikeya, that is son of Kauṣikî.

This inscription tells us that the eastern आराम is of one Kosikaya. In Inscription A, a western आराम is mentioned, as also the mountain where it is, but not the person to whom it belongs. Here the name of the person is also mentioned, while the च 'and' at the end leaves no doubt that both आराम's are of Kosikaya.

Inscription C.

Inscription C, about twenty feet south of Inscription B, is of one line three feet four inches long. The letters are large, deeply cut and well preserved. From their form they appear to belong to the first century after Christ.

Transcript.

पवतो अभुंतो सिधत्रसति

Sanskrit

पर्वतोऽभ्यन्तः सिद्धवसतिः

Translation.

The mountain, the residence of Siddhas (monks) all about.

Inscription D.

Inscription D, about fifteen feet west of Inscription C, is written in one short and one long crooked line, three feet long. The letters are very large but shallow, and appear from their form to be of about the first century after Christ. The ninth letter of line two is lost, and the tenth is doubtful. This makes it difficult to get any sense out of the inscription.

Transcript.

बम्हचारि
विकराहि कुडबीका [णाति?] कातो

Sanskrit.

ब्रह्मचारि
विकरैः कुटुम्बिकाज्ञाप्तिः कृता?

Translation.

A body of Brahmachâris gave an order to the husbandmen ?

Note.—I can offer no suggestion as to the meaning of this inscription. विकराहि may be also read मकराहि.

Inscription E.

Inscription E is to the south of inscription D, in front of symbol 7a. It is a short writing of five large letters, which seem from their form to be of about the first century after Christ.

Transcript.

सधमुसल

Note.—सध is, I believe, a mistake for सिध. The inscription should therefore be read सिधमुसल.

Sanskrit.

सिद्धमुसलः

Translation.

The sage Musala.

Note.—Musala seems to be the name of the sage near whose footmark the letters are carved.

Inscription F.

Inscription F is on the (visitor's) left of 7a. It is in Sanskrit and records the same name as E, in well-cut letters of about the second or third century after Christ.

Transcript.

मुसलदत्त.

Musaladatta.

This is the same name as in Inscription E, omitting his title of सिद्ध and adding the nominal affix दत्त.

Inscription G.

Inscription G is about nine inches to the (visitor's) right of symbol 7b. It is well-cut and well-preserved, and from the form of the letters appears to be of about the second or third century after Christ.

Transcript.

रामइकमो.

Sanskrit.

रामविक्रमः

Translation.

Step of Râma.

Note.—Ikamo is probably for Sanskrit Vikramah, which means a footstep. Even to the present day, the Mahârâshtris interchange व for अ as एळा for वेळा (time), एडा for वेडा (mad).

Inscription H.

Inscription H is to the right of the Buddhist trident No. 8. It is carved in well-cut, well-preserved letters of the first century after Christ.

Transcript.

नंदिपअं.

Sanskrit.

नंदिपदं

Translation.

The symbol (or residence) of Nandi.

Inscription I.

Inscription I is below the trident It is well-cut and well-preserved in letters of the second or third century after Christ.

Transcript.

मुसलदत्त

Musaladatta.

Note.—The writer seems at first to have left out स, and added it below between मु and ल.

Inscription J.

Inscription J is to the (visitor's) left of the trident. It is well-cut in letters of the second or third century after Christ, and is well-preserved.

Transcript.

जिरासंधदत्त

Jirâsandhadatta.

Inscription K.

Inscription K is to the (visitor's) left of 7b. It is in three lines. The letters are small and not deeply cut. They are of about the fifth or sixth century after Christ. The inscription is the well-known Buddhist formula, Ye Dharma Hetu, &c.

Transcript.

ये धम्मा हेतुप्रभवा हेतुस्तेषां
तथागतो ह्यवदत् तेषां च यो निरो[ध]
एवं वादी महाश्रवण:

Note.—In the formula as found on the pedestals of several images of Buddha at Buddha Gayâ, the reading is धर्म्मे for धम्मा, हेतुं तेषां for हेतुस्तेषां and महाश्रमण: for महाश्रवण: The formula is differently interpreted by scholars. I translate it: The Tathâgata (or similarly come, that is any of the Buddhas) showed the object of those (that is the previous Buddhas) who took birth for the sake of religion, he (that is any of the Buddhas) also told what they forbade. So spake (literally A thus-speaker is) the Great Sramaṇa (Gautama). Almost all the seal impressions in dried clay found by Mr. West in Kanheri Cave XIII. (Jour. B. B. R. A. S. VI. 157, Plate VII., figs. 1—21) had this formula, with the reading धम्मा as at Padaṇa. According to this reading, which is also found at the end of several Nepâlese Buddhist manuscripts, the sense would be: 'The Tathâgata (or similarly come, that is any of the Buddhas) has shown the cause of those merits which are the result of some cause; he has also shown what prevents merit (from accruing). So spake (literally A thus-speaker is) the Great Sramaṇa (Gautama). Compare Ariana Antiqua, 51; Jour. Beng. A. S. IV., 132.

Remarks.

The origin of these symbols and inscriptions on the Padaṇa hill is its natural cavern, whose solitude and the beautiful view

it commands, probably recommended it to some ascetic. People may have tried to preserve the memory of this ascetic by carving symbols and inscriptions, or some ascetic living on the hill may have tried to confer holiness upon it by connecting it with stories of some former sage. The sage who lived on the hill, or, according to the second supposition, the imaginary sage for whom the story was got up, was probably Musala or Musaladatta, whose name is twice carved near footmark 7a (Inscriptions E and F). This and the other footmark, 7b, are carved as if they were the feet of some one leaping off the east cliff towards Kanheri. These are I believe the chief symbols connected with the story. In the legend of the Sopârâ merchant Punna (Sk. Pûrṇa), translated from Buddhist manuscripts by the late M. Burnouf, it is said that when, at the request of Punna (Sk. Pûrṇa), Gautama came to Sopârâ, he visited several places in the neighbourhood. One of these places was the hill of Musalaka, on which lived a sage called Vakkalî (Sk. Valkalin, or the bark-dress wearer). According to the story, the sage saw Buddha from afar, when he was coming from a hermitage of 500 Ṛishis, and on seeing Gautama the thought arose in his heart, 'Why should I not throw myself from the top of the hill?' He threw himself down, and Gautama caught him by his supernatural power and converted him.[1] I have little doubt that the Musalaka hill of this story is our Padaṇa hill, and that the footmarks (symbols 7a and 7b) are those of the Vakkalî who leapt over the cliff. Vâsâka, the name given in Inscription A, is probably the old name of the hill. The legend calls it the hill of Musalaka, from the sage who lived on it, and whose name is carved on the top. Vakkalî, the name given in the legend to the sage who lived on the hill, is a common noun, meaning the wearer of a dress made of bark. The question arises whether this Vakkalî was Musala, or whether Musala was the sage, who, to confer holiness on the hill, had the symbols connected with the story of Vakkalî carved on its top. The legend does not explain this point. I incline to believe that Musala is the Vakkalî, as his name 'the sage Musala' is carved near footmark 7a in one (E) of the oldest inscriptions, not as a donor, but as though he were the person whose footmark it is. Inscriptions F, G, and I, which are all of the same time and more than a century later than E, seem to show that an attempt was made to give a different colour to the story. Inscriptions F and I read 'Mu-

[1] Burnouf's Introduction à l'Histoire du Buddhisme Indien, 167.

saladatta,' which may either mean 'given by Musala,' or may be an attempt to make मुसल a purely Brâhmanical name by adding दत्त. Inscription G, near footmark 7b, seems to imply an attempt to connect the mark with the story of Râma, the hero of the Râmâyana. Inscription J, near the trident, which is of the same period, records the name of some one who does not seem to have any connection with Musala's story. Inscription K is very late, of about the fifth or sixth century. It is the well-known Buddhist formula, and was probably carved by some late Buddhist visitor of the Mahâyana school. It seems to have no connection with the other symbols.

B, one of the two early inscriptions (1st century) runs, 'And the eastern pleasure seat of Kosikaya.' Kosikaya may be a family name meaning 'one of the Kauṣikî dynasty,' but it is more probably a maternal name, meaning the son of Kauṣikî. It is possible that it may be Musala's own name, or the name of some sage connected with Musala. Inscription C 'The mountain the residence of sages all about,' is a mere exaggeration, an attempt to confer greatness on the hill. This practice is common. The Jainas say that thousands of their sages obtained absolution, *mukti*, on the Girnâr and Ṣatrunjaya hills.

How the various symbols are connected with the story of Musalaka we have no means of knowing. Burnouf's legend gives us only the name of Musalaka, and allows us to draw an inference about the footmarks. To the other symbols it gives no clue. In the absence of materials I do not like to build on conjecture, but leave the matter to future research. This much seems pretty certain; (1) that the old name of the Padaṇa hill was Vâsâka; (2) that it was also called the hill of Musalaka, because a sage of that name lived on its top; (3) that the Buddhists probably regarded it as holy, believing it to be the scene of the story of Musalaka, whom Gautama came to see and converted; and (4) that as it was believed to have been the residence of many sages, people of the Brâhmanical religion probably regarded it as holy.

From the inscriptions, the symbols and the legend of Punna (Sk. Pûrṇa) the history of the Padaṇa antiquities may be thus summarised. As the legend of Pûrṇa mentions a Brâhmanical sage, and as there is a natural cave on the hill top fit for the residence of an ascetic, it may be inferred that the hill was once the residence of a Brâhmanical sage; that some time later, about the first century after Christ, the footmarks and other symbols and the six inscriptions, A,

B, C, D, E and H were carved to connect the story of the sage with Buddha; that about a century later an attempt was made to connect the hill and its symbols with the Brâhmanical story of Râma; and that in the sixth century Buddhists probably regarded the hill as holy, as some Buddhist of the Mahâyana school carved on it the well-known Buddhist formula.

NOTE.—The special honour shown to Maitreya the Coming Buddha in the Sopârâ *stûpa* suggests that Pûrṇa, the son of Maitrâyaṇî, the glory of Sopârâ and the apostle of Buddhism in the Konkaṇa (see above, p. 275, Burnouf's Introduction, 235—274,) may be, or may locally have been claimed to be, Maitreya or the Coming Buddha. Maitreya is not an admissible form of Maitrâyanîputra, or son of Maitrâyanî; but the similarity of the name favours the suggestion that Pûrṇa was locally believed to be the Coming Buddha. This belief finds support from the details of Pûrṇa's life preserved in M. Burnouf's Introduction to Buddhism. This story of his life shows that Pûrṇa, the son of Maitrâyanî, rose to the highest rank. He became a Bodhisattva or potential Buddha, and is one of the first of Gautama's followers who will hold the office of Buddha (Le Lotus de la Bonne Loi, 122, 123). The high honour in which he was held is shown by the fact that Hiwen Thsang found a *stûpa* of Pûrṇamaitrâyanî at Mathurâ, which was said to have been built by Aṣoka (Julien's Memoirs I. 208). At the same time there are several difficulties in the way of the suggestion that the honour done to Maítreya in the Sopârâ *stûpa* is connected with a desire to show respect to Pûrṇa. Pûrṇa's title as Buddha is Dharmaprabhâsa (Le Lotus, 123), not Maitreya. It is stated (Burnouf's Introduction, 55,102,) that the former name of Maitreya was Ajita, or the Unconquered, and that he was a Brâhmaṇa, not like Pûrṇa, the son of a merchant. Further in the introduction to the Lotus of the Good Law (Burnouf II. 1, 2) among the beings who gather to hear Gautama's teaching, Pûrṇamaitrâyanîputra appears as an Arhat and Maitreya appears as a Bodhisattva Mahâsattva.

Since the above was written, Dr. Burgess has stated in the *Indian Antiquary* for August 1882 (Vol. XI., p. 236,) that Maitreya is often confounded with Dharmaprabhâsa. Dr. Burgess does not give the authority for this statement. If it is correct it greatly increases the probability that the prominent position given to Maitreya among the images that surround the relics was due to the belief that Pûrṇa, the apostle of Sopârâ, is the Coming Buddha.—(J. M. Campbell.)

SOPÂRÂ AND PADAṆA.

PANDIT BHAGVÂNLÂL INDRAJI.